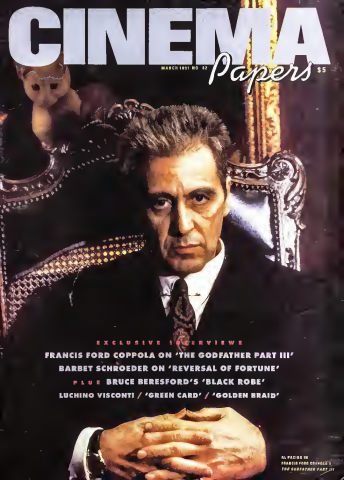


# CINEMA

MARCH 1991 NO. 42

## *Papers* \$5



EXCLUSIVE INTERVIEWS

FRANCIS FORD COPPOLA ON 'THE GODFATHER PART III'

BARBET SCHROEDER ON 'REVERSAL OF FORTUNE'

PLUS BRUCE BERESFORD'S 'BLACK ROBE'

LUCHINO VISCONTI / 'GREEN CARD' / 'GOLDEN BRAID'

AL PACINO IN  
FRANCIS FORD COPPOLA'S  
'THE GODFATHER PART III'



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# "SPAA declares war"

**T**he issue of Actors Equity's position on imported artists has again flared. It began at last year's annual conference of the Screen Producers of Australia Association. SPAA announced that it was no longer holding to its 1988 agreement with Equity, and which some producers felt was far too concessional.<sup>1</sup>

As a result of SPAA's announcement, Actors Equity replied with an article published in the November issue of its magazine, *Equity*. SPAA then issued a public reply in January 1991. Given the on-going importance of the debate, both pieces are reprinted here (with the kind permission of Equity and SPAA).

## EQUITY

### "SPAA DECLARES WAR"

The Screen Producers Association of Australia (SPAA) has:

- "declared war" on Equity and announced its intention to withdraw from its Agreement with the union over the entry of imported artists;
- announced that Australian producers will no longer stand on their own feet, free of government assistance;
- attacked the payment of Australian residuals to Australian actors working on American films.

The recovery of the industry is now in jeopardy. Equity must defend the material levels of protection currently in force.

SPAA's propaganda will only convince those in government who are anxious to cut assistance to the film industry.

The abandonment of the SAC rate on U.S. productions will mean that the Australian actors employed will take a massive 35 per cent cut in pay, while the majority of the rest—the American performers—remain on SAC rates.

### THE FACTS

Since the introduction of the joint Equity-SPAA Protocol 1988, Equity has grown from the entry of 181 overseas artists - 41 in productions supported by the Film Finance Corporation (FFC). Roughly 75 per cent of FFC productions, including documentary and low-budget productions, have used at least one overseas artist. As John Morris, the Chief Executive Officer of the FFC, commented on recent public accounts in Sydney, "debates [surrounding the imported artists debate] indicates that people are spending their entrusted positions. Personally I think that Equity has been extraordinarily supportive over the past two years."

### DO WHAT DOES SPAA WANT?

SPAA is committed to removal of all special artistic status on the entry of foreign performers in film productions, including those funded by the public purse. They want entry to be regulated by the Department of Immigration (DILGIA) "on employment benefits" test.

Ironically, when DILGIA introduced this test in 1987 it encouraged the industry to develop a

self-regulatory code that defined the "employment benefits" criteria. The Equity-SPAA agreement represented an effort to reach such a definition.

The difficulty Equity has with reliance on this test alone is that it is vague and incapable of proper definition. Some producers already do not see concerns. After all, wherever overseas they may have in the Equity-SPAA history, it at least clearly indicates the situation when overseas artists may be engaged. Reliance on an undefined self-regulatory benefits test will mean decisions about entry will be made by government bureaucrats who will be guided by uncertain and highly subjective criteria. Equity, dissatisfied with this deterioration, will continue to protect its members substantially.

Quite clearly, SPAA's move is motivated by the hope that government will find the task of assessing "employment benefits" too difficult and effectively rather than simply self-regulatory entry. If successful, Australia would find itself, together with New Zealand, being the only English speaking countries with no regulation on the temporary entry of performers.

### PROFITABILITY

SPAA is running the line that, unless their members' gross are unfettered rights cut from the ranks of the international acting community, they will be unable to attract "profitable" films. Their argument assumes that there is some magic formula which will guarantee box-office success.

Why then have a large number of films produced over the past decade which used foreign performers died at the box office?

Why then have so many of these productions failed to secure a release?

They have failed to explain why, for example, *The Delinquents*, which cost the young U.S. performer Charlie Sheen, to ensure that the production "opened in the U.S." did not open in the U.S. They have failed to comment on why *White Croaker*, a Mutual, starring Robert Anger, showed after a very short run, grossing little over \$100,000 in Australia.

Ging Bright, a regional analyst of the Australian industry, believes that films using all Australian cast have a better chance of securing their budget to than those which used American leads. This comment is based on his analysis of the performance of the 500 films made in Australia in the last 12 years. (Screen, 15 November 1990).

The fact is that the reasons for the commercial success of a production are complex. What is clear, however, from the experience of the Aus-

tralian film industry is that the use of foreign performers will not necessarily guarantee box-office success. Indeed, there may well be an argument that inappropriate foreign casting may jeopardise both artistic and box-office success.

### GOVERNMENT FUNDING

In contrast to the protectionist policies, SPAA has announced that it is "looking towards a situation where government assistance is no longer necessary." This is ideologically driven nonsense—the current film industry outside of the U.S. and Ireland exists without government assistance. It is effectively asking the government to abandon support for the industry as a "write-off" for the deregulation of importation guidelines.

### WHY DOES THE GOVERNMENT FUND THE INDUSTRY ANYWAY?

Among agricultural and manufacturing industries are all too well aware government is no longer prepared to support industries with no investment on their own feet. Industry protection is in the past, in Canberra.

To date, however, no exception has been made for our film and television industries because of their cultural significance. Government has considered it important that Australian and overseas producers have access to programmes with so-called "significant Australian content." This is the same policy objective that underpins our television drama quota.

The "significant Australian content" requirement does not mean, as it is mistakenly alleged, that Australian filmmakers are obliged to contain their filmmaking endeavours and create non-competitive versions of American. Australian filmmakers have available to them all genres of filmmaking, from fantasy to horror. Who governs entry policy attempts to achieve is that "non-Australian" or so-called "multi-Pacific" films should be ineligible for government assistance.

### 1. WHAT IS THE SPAA-EQUITY AGREEMENT?

The SPAA Equity Agreement regulates the entry of foreign performers. The policy distinguishes between government-funded, privately-financed and foreign-funded productions. The policy is more restrictive to films to government-funded productions and less so in relation to foreign productions.

### 2. HOW DOES IT WORK IN RELATION TO FFC PRODUCTIONS?

All FFC productions (except low budget production) are automatically entitled to use one overseas actor on any rule providing that at least one third of the budget raised is outside Australia. Additional actors may be used unless high budget more than \$2,500,000 or otherwise more than \$800,000 per hour.

### 3. WHAT ABOUT FOREIGN PRODUCTIONS?

Essentially foreign productions being to who they want, providing that reasonable employment opportunities are available to Australians. By way of example, Equity agreed in 197 U.S. performers being required for the seven films. *Dependable*

<sup>1</sup> Also see earlier discussion, see "Fact and the Film Story", an interview by Scott Murray, in *Cinema Papers*, No. 79.

We have recently given to principle agreement to the completion of up to twenty American performance U.S. feature. On occasion we may even agree to the completion of an entire unit, at suitable intervals for television play, *Ames's Edge*.

#### 4. WHAT IF THE PRODUCER CANNOT FIND A SUITABLE ACTRESS?

Where the producer is unable to find a suitable performer from the ranks of the Australian acting community, he/she may enlist/import overseas performers providing that it is a reasonable attempt has been made to locate an Australian for the role.

This provision applies irrespective of the budget of the production or whether or not the producer has already cast an imported actor, under the threshold foreigner/expense rule established above.

#### 5. HAS RULES: HOW DO THEY FIT IN?

They don't really, except as to the in SPAA has divided into halves one so-called "senior rules" principle at the same time as withdrawing from the imported actor agreement.

The latter rules principle provides, it does, that if (any) a U.S. producer is made in Australia, U.S. rules and credits apply. This has been the case on all U.S. feature and television productions (feature) in Australia since 1980. The rationale for this policy is self-evident. Australian producers enjoy the lowest credit for American in the English-speaking world (New Zealand). We are quite happy to continue with this position as our indigenous programmes a competitive edge. We are not prepared to extend this solely to international production where Australian actors would be working alongside their international colleagues engaged on superior contracts.

#### 6. WHAT IF EQUITY APPLIES THE RULES UNFAIRLY CAN THE PRODUCER APPEAL?

Yes, the policy includes an independent arbitrator mechanism which the producer may call upon if they consider themselves unfairly treated.

#### 7. WHAT WOULD HAPPEN IF AN OPEN-BOOK-ENTRY POLICY WERE INTRODUCED?

There would, of course, be a number of producers who would continue to invest primarily from the ranks of the Australian community. However, while difficult to predict, we suspect there would be others who would start to export foreign performers for the majority, if not all, leading roles.

Authorised by Michael Croxley  
Federal Secretary  
Ames Equity of Australia

## SPAA

### SCREEN PRODUCTION ASSOCIATION OF AUSTRALIA: INFORMATION OF FOREIGN ACTORS

The Screen Production Association of Australia considers that *Ames Equity* is a new term in "SPAA, feature film" in the November issue of *Equity* is a misleading and inflammatory as indicated below.

1. **SPAA:** "The Screen Production Association of Australia has 'declined' our 'Equity'."

**SPAA:** Wrong. In July 1986, SPAA's executive requested a meeting with *Ames Equity* as a first to

open up dialogue between the two organisations on this and other areas with a view to a 'consultative approach'. This approach was fully expected by the union. Furthermore, in announcing our decision to terminate the 1986 Agreement, SPAA stated, "much of the success in achieving [the] recovery [of our industry] depends on the involvement of a spirit of co-operation between SPAA and *Ames Equity*."

2. **SPAA:** "... has announced that Australian producers will stand on their own feet, free of government assistance ... In a radical departure from previous policy, SPAA has announced that it is 'looking towards a situation where government assistance is no longer necessary' ... It is effectively inviting government to abandon support for the industry and 'leave it off' for the deregulation of importation guidelines."

**SPAA:** What SPAA actually stated was:

(a) "If the decline in the Australian film and television industry is to be reversed, a substantial increasing injection of public money as state producers must be allowed to operate in a reasonably self-sufficient environment that will encourage more commercially appealing and hence profitable production ..."

(b) "Our goal is to remove arbitrary restrictions on importation of overseas actors and thereby provide the right environment in the Australian film and television industry to allow producers to manage their own affairs in accordance with a commercial reality: encourage foreign investment, increase the international respectability of the industry, export Australian film and television production, create more jobs in the industry, and Australian actors to have an international presence, and decrease reliance on government assistance."

(c) "With the ability to increase opportunities for private investment in the film and television industry it can be anticipated that the industry can achieve economic independence from government subsidies."

3. **SPAA:** "The recovery of the industry is now in jeopardy."

**SPAA:** This would only occur if, as threatened, *Ames Equity* had threatened actors and then to SPAA's attempts to create the right environment to enable recovery, i.e., to reverse our industry's international dependence on government assistance, the level of production and job opportunities for all in Queensland.

4. **SPAA:** "SPAA's propaganda will only encourage those in government who are anxious to end assistance in the film industry ... government is no longer prepared to support industries which cannot stand on their own feet ... The data, however, an exception has been made for our film and television industries because of their cultural significance."

**SPAA:** SPAA's policy does not reject the cultural argument for government funding of the industry. We acknowledge that government's primary interest in supporting our industry is cultural and hence SPAA has not and will continue to vigorously lobby government for assistance in the industry. But given that *Equity* is correct that there are those in government anxious to end that assistance, that producers must convince government that they are operating their business in accordance with commercial realities so as to justify continued assistance. The government has already announced that it proposes to reduce the level of financial assistance to the film industry

*Ames Equity* are out of touch with government of they believe that our industry can be allowed to operate outside the wider national and commercial context.

*Ames Equity* should read the IFPC's Funding Guidelines for 1991. The IFPC's own objectives include "To support projects with demonstrated market potential and with budgets levels commensurate with the potential market and collection of returns; to develop a commercial and active private sector involvement in the financing of Australian films; and to encourage reliance on such of its investment commitments with the potential to realise the appropriate production companies."

The requirements of IFPC funding include "An overall private sector participation level of 40% (an aggregate target) in an approach during the 1991 calendar year substantially more than 40% in the case of high-budget projects or projects within the potential for IFPC components has been a significant decision method due to secured private commitments, television drama to be supported by Australian producers, and as the case of high budget feature films, significant decisions should be made, either in the form of direct investment or otherwise for a first time major territory."

5. **SPAA:** "Since the introduction of the joint Equity-SPAA Policy in 1986, Equity has given its financing to the industry of 501 overseas actors - 40 in production supported by the Film Finance Corporation."

**SPAA:** What SPAA actually stated was that in 1986, Equity has given its financing to the industry of 501 overseas actors in 1986, only 65 were imported under the 1986 Equity-SPAA Agreement between 1986 and 1990. That figure of 501 includes 4 Japanese imported for *Shogun*, 9 Japanese imported for *The Trencher King*, and 5 others imported on ethnic grounds.

6. **SPAA:** "The *Ames Equity* has with reliance on the IFPC's 'not employment based' test alone in this is to argue and impossible of precise definition ... Reliance on an unstable and not employment based test will mean decisions about entry will be made by government bureaucrats who will be prone to operate on an unfairly subjective criteria."

**SPAA:** This is totally inaccurate and misleading. Not employment based is as just defined in DILEGA's *Procedure Actors Manual* as:

"Not employment based means that the entry of each overseas actor or non-performing creative or administrative personnel in taking part in an Australian production, feature, recording or presentation will result in the employment of at least one additional Australian resident within the entertainment industry. Sponsors need to show that the entry of the overseas entertainer would generate more employment than a local entertainer would generate, if a local entertainer were to undertake the same entry."

There is nothing as obvious or subjective about this test, it is nothing short of a process for *Equity* to suggest that it should have the decision-making power as to who should be allowed entry into Australia rather than DILEGA.

7. **SPAA:** "Upon clearly, SPAA's move is motivated by the hope that government will find the task of ensuring 'not employment based' test difficult and effectively 'rubber stamp' all applications for entry."

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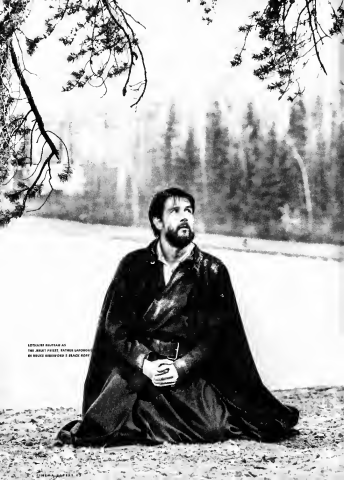
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BY BRUCE WILSON AND A BLACK ROSE



# BLACK ROBE

ANDREW L. URBAN REPORTS FROM THE SET OF BRUCE MANSFORD'S NEW FILM, A CANADIAN-AUSTRALIAN ADAPTATION OF BRIAN MOORE'S NOVEL ABOUT A JESUIT PRIEST SENT IN THE 17TH CENTURY TO CONVERT THE CANADIAN INDIANS.



## BLACK ROBE

**S**IMILAR copulation is difficult to manage — for all concerned. The young actresses in all four on the floor, laughing with embarrassment, after each of the first few takes: the young actor crouched behind her would be blushing, if his dark features allowed it. Both are inexperienced actors. The girl is a body double for the actress in the film, and the boy is a child guest from Montreal who scored his semi role because he is a Saint Indian and has a great face.

Director Brian Denard chafes with camera operator Daray Buzarban how it looks through the lens, but he is clearly not satisfied. He decides on a new angle, and Peter James, director of photography, sets about relighting the scene. Denard steps out into the snow and grey mudflats of an old Northern Quebec's early winter for a breath of chilly air. He says, matter of factly:

When you have quotings and special effects, people will believe anything. But with sex, you can't fool them. It has to be absolutely credible. It's something they know.

The scene involves the captive girl's seduction in a frozen, guarded area in order to escape, together with her father, her lover and the original character, Father Laforgue, who have been tortured and are now crissed up in the other end of the tent, freezing deep.

Denard is making *Black Robe*, arguably the most difficult film of his career. The multi-national cast and crew includes Quebecers, Indians, Canadians and Australians: the locations are isolated, the conditions are harsh, the extras are inexperienced, the language is foreign, and the budget is flat. After nine weeks of an 11-week shoot in progressively colder and colder Canadian winters/winter, Denard is acutely aware of all of this.

There's only one simple shot in the whole film, and there are more 100 shots. The logistics are huge because of the weather, but used extra things to keep extras warm, to keep the scene warm — and there are the horses moving the carting, the transport, everything.

And the fact that Denard's working with a part-Australian, part-Canadian crew — not always a jolly marriage. But it is worth it for Denard, because he is finally making what he's been chasing for several years.

*Black Robe* is an adaptation of a novel by Brian Moore, which itself is based on fragments of manuscripts compiled over the years in France.

Denard had wanted to make a film of it ever since the book was published, but the rights had already been acquired by Canada's Alliance Communications, which had also agreed a director.

That arrangement fell through, but Denard again missed the boat, nevertheless, he kept in touch with Moore. And when a third director failed to get the film going, Denard suddenly in the right place at the right time. He says unconsciously:

By the third year. During this time I was about to win the Academy Award, so they thought they were onto a good thing here.

Alliance is now the Canadian co-production partner, with its chief executive, Robert Landon, as executive producer.

Although *Black Robe* is not a factual story, it is built on factual accounts sent back to Jesuit headquarters from New France in the 17th Century by Jesuit priests from their mission to convert the Indians of the region to Christianity.

In the process, they clashed with a primitive culture just as alienant as their religion, and faced extreme conditions, bleak prospects for success, frequent torture and often death. As Brian Moore writes in the introduction to his novel:



I was made aware of a strange and gripping mystery that occurred when the Indian belief in a world of rights and in the power of the sun clashed with the Jewish—perhaps even Christian—belief in a paradise after death... Each of these beliefs inspired in the other fear, hostility and despair, which would later result in the destruction and abandonment of the Jewish missions, and the conquest of the Huron people by the Iroquois, their deadly enemy.

Although Berndorf is after the human interest and the sheer drama of it all, he concludes that during the research he learned too.

You can't research this story without coming out admiring the Jewish. Even if you were into it as the greatest civilization of all time, you'd come out of it thinking them guys were so brave. Talk about tough! They make Schindler's List look like a story.

Perhaps the most crucial aspect of successfully making this film had always been the casting of the lead actor in the role of Father LaFarge, the young Jesuit whose journey relies on his absolute faith, as it becomes a struggle for survival inside the most cruel and inhospitable circumstances. Berndorf recognizes that it was a hard role to cast, because he felt it was essential to have someone with a degree of spirituality and depth, otherwise there was the real danger of the actor looking absurd. Laurence Blumco, who played the lead role in *Deepa Arund's* *Jana of Marathi*, Berndorf feels has qualities that make him convincing.

I'd suggested Laurence Blumco a long time ago, but I was told he didn't speak English. And then I was in London during *Shogun* season, and the director in a West End play (*Shogun* or *How was I Supposed to Know*) who'd played a psychotic male prisoner: I went to see it and thought, He'd have to be pretty good himself if that guy was! So I called his agent in London and we met the next day.

Blumco, of course, speaks English quite well, albeit with an accent. That may well work on the film's Jewish.



ABOVE, LEFT TO RIGHT: FATHER LAFFARGE, WHO IS HERE TO CONVINCE THE INDIANS TO CHRISTIANITY; AN ALGONQUIN INDIAN CHILD; FATHER LAFFARGE AND DANIEL (ARABIC-LOOKING); DANIEL, DAUGHTER OF THE ALGONQUIN CHIEF; AND THE LOVER OF DANIEL, BEVERLY DREYFUS'S ALAN BROWN

Set in New France (Quebec), the script is in English except for the Indian dialogue, which is spoken in the languages of the various tribes—Huron, Iroquois and Algonquin—undubbed. The reason it is an English language film is that it would not have had the commercial potential, and could not have been financed, if made in French.

Moores's own adaptation, a separately written script that Berndorf admires immensely, required that the film be shot in sequence, as the journey into the wilderness begins in late autumn and ends in latter winter. This meant a degree of haste in getting the co-production partners and papers in place, so filming could start in September 1990.

Berndorf asked Sue Milliken of Sydney-based Sumner Postcard to handle the Australian end, after having worked happily and successfully together on *The Froggy Swellies*, and later living apart eight months and \$5 million on preparing for *Total Recall*, which is the end they didn't get to make, as Carlsen bought the project from a cash-strapped De Laurentiis.

The production, budgeted at \$11 million, needed 50 per cent Australian finance, and the Film Finance Corporation's commitment has to be spent on Australian elements. Milliken came to a point where she had 30% of the budget in place from Australian sources, and, in the face of weather deadlines, finally borrowed the balance through her own company so the shoot could go ahead.

Thus is a delicate measure for both countries, and, despite a degree of friction between the crews, the film came in on time and on budget.

# BLACK ROBE

DISAPPEAR FROM BEHIND: FIRST SCENE IN THE CANADIAN FILM  
THE ASSASSIN JOHN. ENGLISH (JACQUES VITTORELLI), LEFT, SHOOTER WITH  
THE CLASSIC JAMES CAMERON, BAKER, AND CHENOWETH. ON THE RIGHT: JOHN  
BLOOMFIELD (BRIAN BLACK BONE). AUSTRALIAN CO-PRODUCER THE INDIAN  
AND CANADIAN FILM FINANCER REPRESENTATIVE MICHAEL SPENCE  
PETER JAMES (BRIAN BLACK BONE). LEFT: WITH BOB WILKS JAMES AND  
CANADIAN FIRST ASSISTANT DIRECTOR PETER JAMES ON THE SET OF  
THE AUSTRALIAN AND-ENGLISH CO-PRODUCTION, BLACK ROBE.



The friction came about simply by the different way of doing things, says Williams.

Australia has the best production system in the world. We've taken the best of the British and American systems. There is a good range of commercial people help out a lot and there is a tremendous work ethic. Elsewhere, each department has its own hole area. They're less interactive and so it runs less smoothly. Also, the Australian system encourages improvisation, whereas other systems are stricter.

But Williams is not really negative about the project, because she believes it is a worthwhile co-production, with added benefits to all parties.

Australia is able to help Canada make a film that is important to their recent history, and we're getting the experience of working in another country, with Brian Black Bone, on a film that he really wanted to make.

Among the Australian crew is a core unit of department heads that make up what could be called the Black Bone team, a factor that has considerable significance when the film is as difficult to make as this one. The collaborative elements between Canada and the creative decisions simply must interact. The 'team' is impressive.

PETER JAMES, director of photography — first worked with Black Bone twenty years ago on a few television commercials. They planned to shoot *Trudeau Memorial* and *Paul Reed* together, but both fell through for differing reasons. They finally teamed up on *Driving Miss Daisy*, and went on to make *Afternoon*.

ROBERT PETER, production designer — first worked with Black Bone on construction manager on *Trudeau Memorial* and *Afternoon*, and later did the design for *The Prince of Wales* and *Master James*.

GARY WILKINS, second director — has worked on several with Black Bone on four previous films: *The Game of Wits*, *Trudeau Memorial*, *The Club*, *Peaky Blinders*.

TIM WILLIAMS, editor — has edited more than one hundred films and television series, only one before with Black Bone, *The Prince of Wales*.

Peter James emphasizes the close-knit working relationship between the two of them:

Brian is the only director I've worked with whose coverage of a scene is exactly I didn't. There's no prearranged coverage, we end up agree on just about everything. After the first couple of days on *Driving Miss Daisy* I felt compelled to remark that I didn't have much to say. But when there is a difference of opinion, it's slight and we quickly agree. For example, it was agreed to shoot that copulation scene between the girl and the guard through the flames of the fire in the hut. I thought it would be a visual reflection of a quote I read during research, when a Jesuit priest remarked about the Indians: 'They spend their lives in smoke — and misery in flames.'

The smoke is a reference to the Indian's frequent use of smoke as a way of hiding themselves, and it was one piece of information that comprehensive research uncovered. There are 24 volumes of letters from missionaries that effectively provide a history of 17th-Century Quebec.

By the last two weeks of the 11-week shoot, everyone was anxious to get to the end, and go home. The complications and difficulties that comprehensive research uncovered. There are 24 volumes of letters from missionaries that effectively provide a history of 17th-Century Quebec.

I feel comfortable and we are because he's done his homework, so there are no surprises. One of the pieces changes the sequence of lighting. Unlike other directors, he'll shoot every corner of the set, getting the audience a feel of being there in a 360 degree perspective. It's technically tricky for lighting, but very satisfying.

Black Bone does indeed do his homework, as usual, he story-boarded the film well in advance, then prepared each day's filming the night before. But even that rough preparation can't diminish the work of directing performers. With the copulation scene, he was faced with two inexperienced actors trying to do a scene that evoked considerable potential for embarrassment, especially as it wasn't a closed set. Black Bone dealt with it by being very direct and straightforward, but at the same time being fully understanding of the actors' feelings.





The scene was one of a few that were shot out of sequence, simply because it was an interior. The frogman has was crisscrossed with carcasses of rabbits and geese, hanging by their feet, and hundreds of skins from varying animals.

Originally, the carcasses had been frozen, to limit decomposition, but, in state of the action, the but had to be kept warm and the animals' blood soon began to drip down by onto the costumes crew. The fire in the middle helped counterweight up, and by the end of the day there was enough gasoline atmosphere to please anyone.

It took that long to shoot the scene, partly because Bernhardt wanted the main actors to circle the fire. The girl approaches the frogman guard, her hands and feet bound, and indicates she wants a drink. As he obliges, he also helps himself to a fiddle, which she encourages with body language, since the man Algonquin and they speak different languages.

This part takes place on one side of the fire, then he has to maneuver her behind the fire across to the other side, so, after he has maneuvered her, she can have access to a giant moose flanking, with which she smashes him across the head, and he falls into the fire.



This second action is of course must work, so the shot is as complicated as any in the film, with complex but subtle lighting needs, disciplined actors and restricted camera access.

Then the long shots have to be done, from behind the traveling-up "sleeping" bodies at the other end of the hut, and finally some reaction close-ups.

It is no detailed as the production design. Herbert Foster has created a remarkably authentic look, mostly because it is authentic. He is advising that it is the best way.

Some people said to me, "It's the 17th Century so who's going to remember?" but that's not how I work. I may 60 years from what you are a course. We really did a lot of research. It's actually under the way, because if you do your homework, you avoid silly mistakes.

But doing the homework wasn't easy.

There's one month instead about 1650 from this region, and when there is a not always reliable. People then are things differently. Also, we found conflicting reports. In 1680, the English took Quebec and built a town. There are differing accounts of what the Indians they found. The English captain tried to use fire and burned the Indians' houses, but it was shown; impossible to take the fort. But the account by Champlain (the captain of the French French regiment), which is considered elsewhere, shows that the fort was in fact extremely weak and poor.

Peter fashioned rectangular shovels out of black bark, used shoulder bones of moose for another digging implement, bound stone axes with spruce roots, bent ropes out of fiber and used cedar bark (obtained from a merchant in Vancouver, but costing \$37,000 in transport) to build the outer walls of the hut.

In the Huron village seen in the end of the film, Peter created a strikingly authentic little chapel, in only by candles warmed some pieces of stone that are wedged in to the ferns of rag stalks.

The look of the film will move from the amber of autumn to the grey/green of autumn and winter, with cold blues, and gradually moving into the contrast of black and white as the snow thickens. As Peter Jones sees it, the trees and the rivers are so much characters in the people; they look lighter or darker, and they contribute to the mood.



ADAM YOUNG

Australian Equity had no wish to impose an Australian on an intrinsically Canadian story, and the co-production had enough 'points' to qualify anyway. But as there was nobody obvious for the role of Daniel in Canada, the producers decided to have a look in Australia, anyway.

Casting consultant Allison Barrett produced three likely actors for an interview, including Adam Young, who had been born and bred in Canada, migrating with his family at the age of 8.

The interview, between Barrett, Milburn and Young, was taped and sent to Berenford, who asked Young to screen test in Canada, before offering him the role. Berenford thought Young had the right look. "And there is something fresh about him that I liked ... he has a natural talent."

Young had studied with Peter and Freney Williams at the Phillip Street Theatre, and also worked briefly with the Australian Young People's Theatre (YPT). He was two weeks into rehearsals as Romeo when the call came that he had the part, but the YPT gladly released him.

I was working at Darling Harbour at the Corps Escape as a cook ... and cooking suddenly made no sense. They had to let me go for the rest of the day. I was so excited.

By a remarkable coincidence, his father, Clap Young, a writer and broadcaster, had written the history of the Black St Martin region as a children's book. Young read the book as the first step in his research.

Now, he is torn between trying to get into the Shakespeare company in Ontario, and returning to Sydney, which also has a lot to offer him:

I always had a dream to do Hamlet in Central Park ... or in London. Somewhere it can be appreciated, by all kinds of life. In New York and London especially, there are so many audiences. I never want to act just for one audience, I want to appeal to farmers as well as students.

Young clearly remembers what triggered his interest in acting:

I was about 14, and I was cleaning my room, when I came across a picture book. It was called by Shakespeare as a boy, about travelling players in courtyards and fairs, doing different plays each day. People wanted to see magic ... the blood ... the poetry of it all. It really opened me up.

Learning fast from Berenford and his fellow actors, Young hopes to be an all-rounder, like the actors in that Shakespeare storybook.

I'm working on it. I wish like a mouse and sing like a duck, sword fight like an owl ... but I'm working on it.

Rather than the can paddling water in my water (Berenford fell in twice), dragging canoe on slippery, icy snow along the riverbanks, standing through fumes, trudging through bush. This is neither glamorous nor comfortable.

The landscape around the St Lawrence river is a mix of wide valleys and mountains, ice has choked some of the river into narrow channels, and the light is rarely grey. By four in the afternoon, daylight is gone.

Much of the script is intense emotionally, and there are austere images, but there are also beautiful images, striking differences or vibrant, earthy moments to reflect the changing circumstances.

There are scenes, for example, where a rugged Indian witch doctor, Mestigo, confronts Laforgue here, the rustic faced pilot of Montgou, contrasts with the pale, bearded face of Laforgue, each a symbol of their respective races.

It is easy to see why Berenford cast Munson as Laforgue. A diminutive figure who prefers a mouth-like smirk to the act, Munson is, first of all, the most dedicated actor I have ever seen on a set. Whether he is called or not, he is there, absorbing, watching ... and discussing alone with Berenford, or James. He wants to know every frame, and has a possession view of the film. He is not an actor's fan club participant, he says. He has to know, and to agree with, all the major creative decisions. He wants it to be a film he fully endorses.

That spiritual credibility that Berenford speaks about is clearly evident, perhaps because he has a certain inner stillness and a commitment to discipline. That, together with his dedication, makes him a formidable actor in this sort of role.

Of the lead actors, he is the most experienced, with the exception of the prelate August Schellenberg, who plays Champlain, the old Algonquin chief.

His daughter Anasika is played by Sandrine Holt, a 17-year-old Toronto from Toronto making her debut, and Adam Young is making his debut as Daniel, the young carpenter who accompanies Laforgue into the wilderness fishing in love with Anasika along the way.

Young, just turned 18, is a Canadian from Sydney, incident, who was found almost casually during a brief audition session earlier this year (see separate story).

Several Indians playing support roles are well experienced. Billy Two Rivers, Lawrence Bayne, Harrison Lau and Tansoo Cardinal are all long-time professionals.

There are, however, several extras, some of whom were hired from a remote Quebec settlement, and had never before seen a camera. They were needed for a scene on the Inagou village where Laforgue, Daniel and Champlain, who have been taken captive, are strapped naked, tortured, humiliated and forced to sing. The villagers are supposed to look on, laughing.

The shots of the actors were done, and Berenford wanted to do the cover shots of the villagers laughing. The actors had been very convincing the long house in which the scene takes place was damp, it was several degrees below freezing and they had all endured performing naked. Munson and Young had even sung "Are Marie", and Schellenberg had learned a chilling Indian death chant on the command of the Inagou chief.

When it came to it, the villagers found it impossible to laugh convincingly, after seeing such nice people treated so badly. Berenford tried several times before changing tack. He took the actors aside, and then reset the scene for another take; by this time the actors were ragged up and they would sing off camera for the Indians' reaction.

Then Berenford called "Action!" and the three actors launched into a raucous version of "Whistling Miranda", sending the Indians and the crew into fits of laughter. Berenford got his shot.

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AN OVERVIEW

# FRANCIS FORD

COULDN'T REFUSE

# COPPOLA

BY JEFF LABRECQUE

Francis Ford Coppola is the most powerful filmmaker in America. He's got the money, the talent, the connections, and the guts to back up his vision. He's got the power to make or break a movie. He's got the power to make or break a career.

by Jeff Labrecque  
and  
Cynthia F. Jones

"It's much easier to cook than to make films", Francis Ford Coppola is saying over a cup-jarction that remains untouched, getting colder by the minute, on the table of Paramount Picture's commissary. "I'm always happy when I cook. You have all those wonderful ingredients around and it only takes a few minutes to cook. And when you bring it out everybody is happy and they say, 'Oh, Francis, it's nice!' When you make a film, you go through hell and people go, 'Ah, I don't know, I don't like this.'"









[illegible]

In its true form, in its inception, this third *Godfather* was pretty much Mario Puzo's idea!

Not really. Mario had been involved in a number of deals that were done with other producers and other directors. Then he called me and said, "Why don't MGM do *The Godfather*?" I didn't want to, but I looked at his script and, well, Mario's dialogue is wonderful! But it wasn't about Michael Corleone, and I really felt that this is Michael Corleone's story all along. The script I read had a lot to do with Columbian drug lords and was sort of an action picture. I said that I thought people would like something a little more serious, and I told him to focus on Al Pacino and some fun in his role.

Then I got a call from Mr. Mancuso (Frank Mancuso, president of Paramount Pictures) and he said, "Well, you can do that." So, I said I'd try, and I did. I brought him a report that said I would like to make it as a kind of *King Lear* and that it had a big part for Al. It would be a story of business, of finance, and the higher levels of the finance in the world and what the real Mafia is, people in the world who run everything and have absolute power without having to account to anyone about it.

You once said that the tragedy of the Corleones is the tragedy of America. Now that you have completed the Corleone saga, and that America seems to be, again, at critical crossroads in its history, do you still see that parallel?

When I finished the first *Godfather* and it was, as I said, heavily criticized, I realized that it was true that it wasn't really about gangsters. It was more about a cycle of stories, about family and loyalty. And I also noticed that Michael Corleone, the second-generation Italian-American, reminded me of America itself. The Mafia, of course, comes from years and years in the past but, when it was planted in American soil, it found real strength. Michael represented the kind of phases that America was going through in *Godfather II*, if you remember. Michael was becoming very cold and self-righteous and suspicious, and he had people murdered, even his own brother! He was like how America was in that period: paranoid, suspicious and violent, in we perhaps experienced with the presidency during Watergate.

Now, I felt, in a new time for America. That America, instead of moving right away into violent action, must become reflective. America must really tell the truth about what it has done over the years and sort of rise above it. There must be a new, reflective America, an America that's prepared to take pay with the other countries honestly and not just in this self-righteous kind of mood that Michael Corleone was into. The Michael Corleone of this story is one trying to deal with the truth, confessing to be redeemed, and I feel that the United States will do that.

You know, we are in a difficult period right now. Our armed forces are in another country and it's the old America wanting to act. But I also believe there are people here who are starting to realize that this is a time for reflection, an era of spiritual maturity. So, I tried to show Michael being less of the paranoid recognizer of violence and more someone confessing, trying to find new meaning, trying to make a place for himself spiritually. I don't know if that is a correct analogy for our country, but it would be wonderful if it could be.

What do you feel is the reason behind the enduring appeal of the Corleone saga, not only in America, but all over the world?



TOP: A CELEBRATION BEHIND THE SCENES. BOTTOM: A BEING REMOVED BY THE CLIPPING MACHINE ("THE REAL MAFIA"), BEYOND (LEFT TO RIGHT) MICHAEL AND MICHAEL MARINO. THE ELDEST SON OF DON MICHAEL CORLEONE (VINCENT AND AL PACINO). VINCENT D'ONOFRIO (LEFT) THE CORLEONE PART II.

perimenting and seeing what I can learn ... I think my roller-coaster  
the fact that I don't have one consistent style ..."





"DON'T FORGET, I DON'T MAKE THE FILM ALONE. I LIVE AROUND ME HOME OF THE BRASSER ARTIST OF OUR LIFE'S 104: DIRECTOR OF PHOTOGRAPHY GORDON WILLIS, WITH COPPOLA, MUSIC PRODUCER/COMPOSER JOHN WILLIAMS (JACKET), AND COSTUME DESIGNER MARGA HANDBERG (JACKET)

ago. Like all actors, he's spoiled, he doesn't want to wake up in the morning, he's not comfortable, etc., but I always knew that the way to deal with Al is with his intelligence.

Now that he's approaching 43, 44, he's also gotten a wonderful technique so he can create us and do things effortlessly. He's a wonderful American actor now. You can truly see a combination of his intelligence and his experience.

**Did the fact that *The Godfather Part III* was one of the anticipated films of the year in any way propound the project?**

Much of the time I was very depressed and very frightened. I would be frightened on Monday, I'd get encouraged on Tuesday, and depressed Wednesday. It was kind of a very up or very down experience for me.

However, there were times when I was very excited and thrilled with the beautiful photography that I am being done. Don't forget, I didn't make this film alone. I had around me some of the greatest artists of our time: Al Pacino and [costume designer] Milesa Canonero and [director of photography] Gordon Willis and [production designer] Dean Tavoularis, so I was in good company.

**Your whole career could also be described as a roller-coaster ride, with peaks and wonderful filmmaking and troubled periods plagued by financial problems and accusations of excesses. How do you reconcile your ups and downs? Is it the industry's or your own fault that they happen?**

Certainly it has to be my fault because I don't know who else's fault it could be. But I think my career shows I always try to do something in a different style. If you look at a list of my films—*Apocalypse Now*, *Rumble Fish*, *One From the Heart*, *The Godfather*—they're all very different in style. When I make a film, I always try much experimenting and seeing what I can learn. Some styles the public has enjoyed, but it's like food: if I were to give you some food you aren't familiar with, you might be put off by it. So I think my roller-coaster career has been partly related to the fact that I don't have one constant style in my work.

As for my excesses, I have always tried to be a professional film director and the only exceptions that twenty odd films where I had excessive budgets were when it was my own money. When I made *Apocalypse Now* and *One From the Heart*, I financed them, and I said, "I love this. I want to do this. It's my money. I'll do it!" But whenever I deal with someone else's money, as in this case Paramount Pictures', I am as scrupulous and as not excessive as I can be.

All in all, my career is like any of our lives, it has ups and downs. And at least I try always to do something that's a little beyond my reach, so that it'll be my best. Sometimes I fail. Sometimes I almost succeed, but I think that's what life's all about.

**But do you, as an artist who has to deal with the intrusions of money and power, dislike yourself from the corruption that comes with them, and that you portray so well in your *Godfather* cycle?**

Well, I've been spared from the corruption of money for a very long time. As for power, as of the last eleven years I've just been peddling very hard to keep on in my life. If I do have a period in which I know some power and money, I will reach out that it doesn't corrupt me.

I don't know exactly. I think that maybe the Corleones became like an American royal family. People are interested in a family with this kind of power and wealth. And because we don't have a royal family perhaps the fascination has to do with that.

Also, people have always been fascinated with outlaws and bandits. But I don't know the real answer.

**What makes Al Pacino so special to you?**

I think primarily his intelligence. He's a very talented and very intelligent actor, as he's always been, even when I knew him years



# VIRDJINA A KIND OF WOMAN

**Y**ugoslav director Srđan Karanović is no stranger to Australian audiences. His most recent feature, *A Film About No Name* (*En sans nom*, Cannes, 1988), winner of the Golden Tulip at the Festival Film Festival (an honour bestowed by a jury that included Théo Angelopoulos, Krzysztof Kieślowski and Nikita Mikhalkov), was recently screened at the Sydney Film Festival. His previous features have also received theatrical distribution and television airings in Australia. **MIKE DOWNEY** took two trips to the rough mountainous region around Riva in Croatia to talk to Karanović about his work in progress, *Virджina* (*Virgina - A Kind of Woman*), which at time of going to press was plagued by bad weather, war-related war and earthquakes, jangling the movie's completion in jeopardy.

**S**creening even the most meticulous preparation for a production is never good enough. That is what our Yugoslav director Srđan Karanović and his producer, Mladen Krcmar, found out when they started shooting their latest project, a Yugoslav-French co-production, *Virджina - A Kind of Woman*.

In choosing to build authentic sets in the form of houses and churches in and around this wild coastal area, the producers didn't realize areas along a police strip were built. On day one of shooting, as their large blue camera car headed back from the set to their hotel through the misty Italian evening, strange shapes appeared on the road up ahead. "The car does swerve", commented one crew member, "and it seemed as if we were in the middle of our own movie. It was like the road went a complete hairpin turn surrounded by armed men."

The armed men were members of the Serbian minority living in the Riva area who had declared a kind of UDI (Unilateral Declaration of Independence) in their region for fear of renewed attacks from Croatian nationalists. The biggest fear was that, on the eve of democratic elections in the region, discrimination against Serbs in the area could go as far as it did during the war time when the Nazi-Golfing government slaughtered hundreds of thousands of Jews, Gypsies and Serbs.

Karanović is seated in his camera in a break between shots at the location of a specially built church just west of the remote town of Zadar.

The result of this first encounter with the barricades was that several members of the crew got scared and left. We had to make a decision whether to continue with the production or not. So we talked with our co-producers in Paris, Belgarda and Zagreb and decided to keep the shooting for 10 days until after the elections were finished.

The wait paid off and the production, financed by Ragna Gebe's and Mladen Krcmar's Mosaic Film of Zagreb, Djepje



Milejovic's *Center Film* and *Classic Oscar's Constellation Film* of Paris, wrapped, slightly behind schedule and a bare budget, in the middle of December.

*Virginea*—A *Kind of Woman* is a story based on an old tradition in the Balkans where, if too many girl-children are born to a single family with no male heir, then the next-born girl has to grow up and live her whole life as a nun. She must carry the secret to the grave or bring shame on the whole family and death to herself. Such children were known as *virginea*. Karanovic:

It is ironic we are shooting the film under these conditions, political conditions which seem to threaten the independence of the individual. *Virginea* about the freedom of the individual to love who ever he or she wants to be, even though the idea is persecuted in extreme stress. Broadly speaking, it is an apt metaphor for the human condition.

But it has been a long haul to get the production going in the first place. Karanovic had been lacking the idea around for more than eight years. Originally it was based on the true story of one Albanian woman who had had this experience, and the film scripts focused on her whole life, coming to a head in World War II when, as a (male) garrison, she falls in love with an allied officer.

The whole war thing made it just so expensive that we couldn't get the financing together. So I was for a long time deeply, especially since anything with the war in it is now considered incredibly dull.

When I was teaching in the States last year, I got to thinking about how to save the story. It was then that whole child-alone theme exploded in the press. I decided to take *Virginea* back into her childhood [in the turn of the century] and to deal with the years between birth and adolescence.

Another irony is that this film is a Croatian-Serbian co-production, a rarity in these times of nationalist strife, and even more of an oddity in that it is the first such film to receive a steady money from the Canadian government. This fact is largely due to Karanovic's

relationship with Master Film chief, and filmmaker in his own right, Rajko Grlic. They studied together at the Prague Film School and have since collaborated on various projects. Grlic is highly thought of in Croatia, but both are sick of the nationalistic "ganging up" and Karanovic in particular boldly declares himself a Yugoslav, having no hang to do with what Orwell would call "these usually little orthodoxes."

More cash was thrown into the pot by French culture minister Jack Lang's new fund for the support of eastern European cinema, and *Virginea* was the first to benefit from this.

After the elections Karanovic finally got together with the rebel Serbs and reached an agreement that would allow them to pass through the barricades unharmed. The production could go on, but not without more difficulties: they were farther in to winter and the weather became as changeable as the political climate.



MOVING STRONG (MARIA KALLER), RIGHT, FIND HER DEARER A SOUND FOR THE FIRST TIME BY HER MOTHER. AND, THE LAST DAYS FOR VIRGINEA'S MOTHER, VIRGINEA - A KIND OF MOTHER.





# R



THE  
HONORABLE  
MEMBER OF  
THE HOUSE OF  
COMMONS

# Raymond Hollis Longford

AMERICA HAS BEEN DELINQUENT IN HIGHLYLY BEHINDHANDING ITS CINEMATIC PIONEERS. IT IS EXTRAORDINARY, FOR INSTANCE, THAT NO BIOGRAPHY EXISTS ON RAYMOND LONGFORD. (TRANSGRESSIVELY, ONE ON CHARLES CHAPLIN, BY STUART CUMMINGS, HAS JUST APPEARED.) IN LONGFORD'S CASE, TWO BIOGRAPHERS WERE BEING PREPARED, BUT BOTH MERVYN WASSON AND LES BLANE WERE UNABLE TO FINISH THEIR SEPARATE WORKS BEFORE THEIR DEATHS.

WHO IS CURRENTLY PREPARING A FILM ON LONGFORD (WITH PRODUCER TONY BUCKLEY), PRESENTS HERE FRAGMENTS OF HIS NEW RESEARCH. THESE PALIMPSESTS OF LONGFORD'S LIFE HELP UNSEAL ONE OF A BIOGRAPHICAL VACUUM THAT MUST BE ADDRESSED.



1970-1971, 1972-1973, 1974-1975, 1976-1977, 1978-1979, 1980-1981, 1982-1983, 1984-1985, 1986-1987, 1988-1989, 1990-1991, 1992-1993, 1994-1995, 1996-1997, 1998-1999, 2000-2001, 2002-2003, 2004-2005, 2006-2007, 2008-2009, 2010-2011, 2012-2013, 2014-2015, 2016-2017, 2018-2019, 2020-2021, 2022-2023, 2024-2025, 2026-2027, 2028-2029, 2030-2031, 2032-2033, 2034-2035, 2036-2037, 2038-2039, 2040-2041, 2042-2043, 2044-2045, 2046-2047, 2048-2049, 2050-2051, 2052-2053, 2054-2055, 2056-2057, 2058-2059, 2060-2061, 2062-2063, 2064-2065, 2066-2067, 2068-2069, 2070-2071, 2072-2073, 2074-2075, 2076-2077, 2078-2079, 2080-2081, 2082-2083, 2084-2085, 2086-2087, 2088-2089, 2090-2091, 2092-2093, 2094-2095, 2096-2097, 2098-2099, 2100-2101, 2102-2103, 2104-2105, 2106-2107, 2108-2109, 2110-2111, 2112-2113, 2114-2115, 2116-2117, 2118-2119, 2120-2121, 2122-2123, 2124-2125, 2126-2127, 2128-2129, 2130-2131, 2132-2133, 2134-2135, 2136-2137, 2138-2139, 2140-2141, 2142-2143, 2144-2145, 2146-2147, 2148-2149, 2150-2151, 2152-2153, 2154-2155, 2156-2157, 2158-2159, 2160-2161, 2162-2163, 2164-2165, 2166-2167, 2168-2169, 2170-2171, 2172-2173, 2174-2175, 2176-2177, 2178-2179, 2180-2181, 2182-2183, 2184-2185, 2186-2187, 2188-2189, 2190-2191, 2192-2193, 2194-2195, 2196-2197, 2198-2199, 2200-2201, 2202-2203, 2204-2205, 2206-2207, 2208-2209, 2210-2211, 2212-2213, 2214-2215, 2216-2217, 2218-2219, 2220-2221, 2222-2223, 2224-2225, 2226-2227, 2228-2229, 2230-2231, 2232-2233, 2234-2235, 2236-2237, 2238-2239, 2240-2241, 2242-2243, 2244-2245, 2246-2247, 2248-2249, 2250-2251, 2252-2253, 2254-2255, 2256-2257, 2258-2259, 2260-2261, 2262-2263, 2264-2265, 2266-2267, 2268-2269, 2270-2271, 2272-2273, 2274-2275, 2276-2277, 2278-2279, 2280-2281, 2282-2283, 2284-2285, 2286-2287, 2288-2289, 2290-2291, 2292-2293, 2294-2295, 2296-2297, 2298-2299, 2300-2301, 2302-2303, 2304-2305, 2306-2307, 2308-2309, 2310-2311, 2312-2313, 2314-2315, 2316-2317, 2318-2319, 2320-2321, 2322-2323, 2324-2325, 2326-2327, 2328-2329, 2330-2331, 2332-2333, 2334-2335, 2336-2337, 2338-2339, 2340-2341, 2342-2343, 2344-2345, 2346-2347, 2348-2349, 2350-2351, 2352-2353, 2354-2355, 2356-2357, 2358-2359, 2360-2361, 2362-2363, 2364-2365, 2366-2367, 2368-2369, 2370-2371, 2372-2373, 2374-2375, 2376-2377, 2378-2379, 2380-2381, 2382-2383, 2384-2385, 2386-2387, 2388-2389, 2390-2391, 2392-2393, 2394-2395, 2396-2397, 2398-2399, 2400-2401, 2402-2403, 2404-2405, 2406-2407, 2408-2409, 2410-2411, 2412-2413, 2414-2415, 2416-2417, 2418-2419, 2420-2421, 2422-2423, 2424-2425, 2426-2427, 2428-2429, 2430-2431, 2432-2433, 2434-2435, 2436-2437, 2438-2439, 2440-2441, 2442-2443, 2444-2445, 2446-2447, 2448-2449, 2450-2451, 2452-2453, 2454-2455, 2456-2457, 2458-2459, 2460-2461, 2462-2463, 2464-2465, 2466-2467, 2468-2469, 2470-2471, 2472-2473, 2474-2475, 2476-2477, 2478-2479, 2480-2481, 2482-2483, 2484-2485, 2486-2487, 2488-2489, 2490-2491, 2492-2493, 2494-2495, 2496-2497, 2498-2499, 2500-2501, 2502-2503, 2504-2505, 2506-2507, 2508-2509, 2510-2511, 2512-2513, 2514-2515, 2516-2517, 2518-2519, 2520-2521, 2522-2523, 2524-2525, 2526-2527, 2528-2529, 2530-2531, 2532-2533, 2534-2535, 2536-2537, 2538-2539, 2540-2541, 2542-2543, 2544-2545, 2546-2547, 2548-2549, 2550-2551, 2552-2553, 2554-2555, 2556-2557, 2558-2559, 2560-2561, 2562-2563, 2564-2565, 2566-2567, 2568-2569, 2570-2571, 2572-2573, 2574-2575, 2576-2577, 2578-2579, 2580-2581, 2582-2583, 2584-2585, 2586-2587, 2588-2589, 2590-2591, 2592-2593, 2594-2595, 2596-2597, 2598-2599, 2600-2601, 2602-2603, 2604-2605, 2606-2607, 2608-2609, 2610-2611, 2612-2613, 2614-2615, 2616-2617, 2618-2619, 2620-2621, 2622-2623, 2624-2625, 2626-2627, 2628-2629, 2630-2631, 2632-2633, 2634-2635, 2636-2637, 2638-2639, 2640-2641, 2642-2643, 2644-2645, 2646-2647, 2648-2649, 2650-2651, 2652-2653, 2654-2655, 2656-2657, 2658-2659, 2660-2661, 2662-2663, 2664-2665, 2666-2667, 2668-2669, 2670-2671, 2672-2673, 2674-2675, 2676-2677, 2678-2679, 2680-2681, 2682-2683, 2684-2685, 2686-2687, 2688-2689, 2690-2691, 2692-2693, 2694-2695, 2696-2697, 2698-2699, 2700-2701, 2702-2703, 2704-2705, 2706-2707, 2708-2709, 2710-2711, 2712-2713, 27

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eturning by freighter from Germany and England in

early 1930, Raymond Longford fell in with the small group of passengers ships of this type sometimes carried. A week or so out to sea, everyone was getting on so well with one and another that, in Longford's opinion, the whole affair was becoming quite boring. In an effort to enliven the journey, Longford started circulating various rumours among his fellow travellers. Things quickly flared up to the point that when the ship docked in Sydney no one was talking to anyone.

It is a typical Longford story, though this version does not have the embellishments and theatrical re-enactments only he could bring to bear when in full flight. It is wrong, however, to assume that the tale is a total fabrication. At the bottom of every Longford story is an element of truth and the more seemingly outlandish the story, the closer to fact it is.

## RAYMOND HOLLIS LONGFORD The Man They Would Not Hang

For a man who loved to tell a story, there are few like the above about Raymond Hollis Longford. Somehow, the prominence about film director of the early Australian cinema has escaped the universal remembrance which either entitles or engages one's opinion of him. And a lot of this lack is due to the story of Raymond Longford's refusing to write in any one rather. He is no longer occupying any place in history than he is moved to another.

Hopefully, every time such a revision occurs, the story of Raymond Longford, his partner Lorna Lyell and the other personalities who had a part in these lives gets advanced a step further. However, this isn't what has happened. When film history only grabs the public's attention of a past director is having a theatre named after him or being challenged over a flawed reputation, and this has largely been the case, there is little opportunity to get at any story through the facts and fables. The whole thing becomes too narrow; there are simply too many who'll borrow to push. What follows is not so much how the story was raised, but how a good story refused to be told.

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Joining the story in October 1999, Errol Harrison, writing in *A.M.*, "found" Longford working as a casual watchman in the "shedhouse" on the Pyramat wharves in Sydney. Under the title, "He Invented the Close-up", Harrison repeated some of Longford's exaggerated claims, threw up incorrect or sketchy details of Longford's film and personal life, and devoted space and photos, supplied by Longford, to his then "new" 1938 silent classic, *The Sentimental Bloke*. The article, along with Longford, quickly faded from the public mind, but the happenings of the Longford myth had been born.

In 1980, a complete 35mm copy of *The Sentimental Bloke* turned up, via Melbourne, in some old wooden crates at the National Library in Canberra. There was now something tangible to hold on to. Screenings at the Sydney and Melbourne Film festivals soon afterwards increased interest for a discredited few. Les Blake, a member and historian, wrote to Longford asking for details to the making of *The Sentimental Bloke*. Larry Lake, partly responsible for getting the film to the National Library, taught us Longford as the P in O wharves.<sup>1</sup>

It was all too little, too late. By the time of Longford's death on 2 April 1959 at Waverley, the story was still in fragments. A filmed interview with Longford in 1958 was not preserved in an agency mix-up. The occasional articles published during this time kept up the controversy, directly details. Highlighting Longford's claim about beating the Americans by winning the close-up, or marking the roof of his house to be the first person to shoot interior scenes in Australia, was to prove the story before the facts. Still, it was wonderful copy, a

fact which didn't escape the reporters and papers which ran the articles, or Longford himself.

All that, of course, was having little effect on the hand that has "too much of sundries, too much of sky". Yet the story of Raymond Longford was growing. Writing in *Motion* (November 1984), Tom Winn lamented the lack of film being produced in Australia. Under the heading "No Daydreams of Our Own", Winn held up the talent and achievement evident in Longford's *The Sentimental Bloke* but 1938 On Our Sides in stark contrast to the dullness in the industry had fallen into. A government and a precedent had been made; Longford's story was now bound up with the story of Australia's past. No-one was quite sure what that history was. It would be years before Anthony Heikky's or Joan Lang's films were to appear, or books by Eric Bende, Andrew Pike and Ross Cooper, and Graham Sharkey. It was also years away from the country's being interested in being Australian, in past and film industry. Longford as myth had taken a step closer to Longford as man.

In the 1970s, there was now a film industry with tales like *Peter Dink*, *The Adventures of Barry McKenzie* and *Point of Hanging Rock*. The nation at a whole of the time "almost entirely the result of government subsidy and investment". The National Library now had a section for the acquiring, cataloguing and storing of Australian films. In conjunction with all this activity was a lot of talk and print about the being "Australia's Second Wave" of filmmaking. There was a buzz up in the media of the time: a wasn't clear what the "New wave" had been about. There had been considerable research done into Australia's film past since the dark days in the 1940s, but the history the headlines were so confidently proclaiming was still being compiled.

There had been no model Los grade, for the few doing the work. People had started those who insisted on a silent page: Eric Bende painstakingly went through boxes of the old trade magazines, *Kinegraph*, *Film Weekly* and *Photoplay*, in the writing of his 1970 book, *Australian Silent Film*. Ross Cooper found detailed film production on film held by the NSW Police Department. Researchers who had (which implied they could be found if one knew where to look), destroyed (though it was never sure whether they were simply lost), incomplete (it is always a pain to find the next page of a document missing), or missed to the point of misquoting (but, as they were not lost, fragmented or held in New Zealand, were somewhere of a find).

The overall problems of trying to get a history so far removed by time, where the people who had made that history were now gone, scattered or in decline, were making the work difficult. Given also that research is largely unpaid and done on a part-time basis, (important that the past which the current industries talking about was not going to happen tomorrow, or next month, or a next year. It was not inspiring, then, that the general nature of the history being found had its share of partial truths, misquotations and gaps.

In the atmosphere, Longford found himself with a Melbourne cinema named after him and the annually presented AFI Raymond Longford Award. It was an example of history working in reverse: Longford had become one on the strength of his moving film, and a combination of drinks and opies, without the 'right question' being asked.

More of the facts started to catch up to Longford with the appearance, in 1980 of Andrew Pike and Susan Cooper's *Australian Film 1900-1977* and later, in 1983, *Australian Cinema: The First Fifty Years* by Graham Shirley and Brian Adams. It was, however, John Tulloh's *Legends on the Screen*, published in 1981, which specifically took Longford to task. In chapters on Longford and The first movie decade, the 'study' being more an analysis of the facts than an historical account, challenged Longford not on the 50s cinema per se, but on Longford's claims and charges at the 1925 Royal Commission into the Moving Picture Industry. Unfortunately, the academic style of writing kept the book from the public. Similarly the reference nature of the *Australian Dictionary of Biography*, Volume 10, with entries for both Longford and Lottie Lyell by Megan Wooten, understandably failed to find a wide audience. There was a growing number of readers for part, some or all of these books, but a full well done of common acceptance, with the result that Longford's legend remained unshaken.

By the middle of the 1980s, Longford's fame had reached low ebb. But if Longford was minor, the society and industry around him had changed. Film schools and the film industry were drawing someone into all aspects of film. It was a reflection on the changing role of women in the workforce and in society. Increased opportunities and increased expectations. Women were interested in their own careers, histories and history. Andrew Wright's film, *Dad's Girl* and *Girls*, and later books, *Beloved Cinema: Women in Australian Cinema*, were an answer, or answer, to the topical call. Spanning Australian film history, she focused on a grouped women whose contributions to film had been both before and behind the camera.

One of these women was Lottie Lyell, Longford's partner and her death from tuberculosis in December 1926, which had found her place in history as 'Australia's first film star'. Through articles and literary film books had increasingly raised the partnership between her and Longford, thus perhaps had not made it into the interviews the newspapers conducted with Longford on the loss. So Wright brought Lyell back from beyond. Along with details of Lyell's life and individual achievements as film, she stressed the 'creative partnership' between Lyell and Longford being 'primarily dependent on her. It was the story of a great leader' that Australia always have been for and the fact that Lyell was a woman had contemporary appeal. The media responded with two filmed documentaries on Lyell, newspaper articles and some historical modern books.

In the process, the air was taken out of the Longford bubble. There itself would have had a balancing effect if things had stopped here. However, opinions have gone on in the point that is some quarters there seems to be doubt as to whether Longford deserved his own film. Adding to the fact of balance are the 'gaps' which are still present in the Longford story. Clearly, it is true Longford be allowed to have position and a start in life similar than a birthdate. Also, with Lottie Lyell's position now secure in history, it is time for another look at Raymond Longford.

## RAYMOND HOLLIS LONGFORD Beginnings

Raymond Longford's father had come south from Sydney sometime in the 1860s to work his fortune in the booming colony of Victoria. He eventually took up his trade and residence in the then outer Melbourne suburb of Camberwell. There he met his future wife, an English governess from Chelsea. Accordingly, in the Regis-

try Office in Fitzroy, on 20 October 1870, John Walter Longford married Charlotte Maria Hollis. Particulars from the marriage certificate put their ages as 22 and 24 respectively, and Longford's occupation as harnessmaker. Setting up in Camberwell, a swimming sea, Montague (Mosey) John, was born soon afterwards.

It is unclear why things went downhill for the Longfords but, by 1877, the family was living in reduced circumstances in the poor Melbourne suburb of Fitzroy. Longford was no longer following his trade and had been forced to take on a jobmaking job to support the family. There had also been personal loss. Four children born since the birth of Mosey had not survived, with the most recent, Edward, dying from diarrhoea in July. The Longford's fortunes were at a low ebb and the lack of adequate sanitation in the suburbs of Fitzroy put the survival of any more new-born children to the Longfords at a decided risk.

Their luck changed when, on 11 June 1878, John Walter Longford was appointed an Assistant Inspector of Fisheries for the Colony of Victoria. Employed as a 'superintendy', he received half the annual wage of a permanent member of the Civil Establishment and could be dismissed on a moment's notice. In spite of this, government jobs were much sought after and there is little doubt that Longford had help in getting the position. With his wife's income gone, Longford quickly moved the family to the up-and-coming suburb of Hawthorn.

At 11 pm on 25 September 1878, a son was born at William Street, Hawthorn, and named after his father, John Walter Longford. That child, in fact, was Raymond Longford.

A short time later, the family moved down to the coastal town of Pymessville, in line with Longford's duties for the government. By 1880, they were renting a house there. A third son, Victor William, was born in July and the Longfords were now giving the name of their second-born to Raymond Longford. Why the parents decided to change his name, and in doing so chose the name Raymond, is open to question. However, in an effort to avoid confusion, they may have decided on John Walter was enough and taken the new name from Raymond Island opposite Pymessville.

When Ray married in 1903, he gave his name as Raymond John Walter Longford. But on taking to the stage as an actor, sometime around 1903, he took his mother's maiden name and became Raymond Hollis Longford. Longford was a sentimental man and his mother did live into the 1930s, but his adoption of the Hollis name was largely for stage effect.

Ray's older brother, Mosey, eventually became a clerk and accountant. Being old enough to recognize the family's hard times in Fitzroy, his choice of a stable and financial career is not surprising. Ray was born after these troubles. His earliest memories would have been of and the sea. He was never to be very worried by money. In this light, Longford's 1958 comment that 'as a young fellow I had been impoverished in it', and continue also as a seaman into his twenties, makes sense given his early childhood.

Ray's mother, Charlotte, would have had some education just reading and writing. Whatever her father's shadings, he possessed the natural intelligence to pick up the skills necessary to perform his duties as an Assistant Inspector. In that regard, Ray was very much like his father. Ray was never well educated yet, through his career as a seaman, he eventually held a third-class ticket, as an actor and later as a director and producer, he showed a natural ability. Surviving friends of Raymond also remember him as enjoying a good read.

The quiet life in Pymessville ended with Longford set to losing his position with the Department of Trade and Customs on 31 October 1880. His loss of employment was one of the drawbacks to being a 'superintendy' in the Civil Establishment. Shrinking economic prospects in Victoria and the promise of stable government in New South Wales persuaded the Longfords to move to Sydney. In the early '90s, they took a coastal ferry up north to try their luck.





PROSPECTUS OF



**THE LONGFORD-LYELL**  
AUSTRALIAN PICTURE PRODUCTIONS LIMITED



CLIPPING FROM TOP LEFT: LONGFORD IS THE BRIDGE-BUILDER (1910), WITH HILL GUYTON (LITTLE LYLE) AND FRANK GUYTON (BOB). NOW, THE TEAM TAKES LYLE AGAIN WITH ARTHUR HANCOCK AS THE BARBER AND WIFE, EDITH LYLE, AS THE BRIDE. (2) WITH JIM AND THE PRINCE IN LONGFORD'S A BLACK-ROBE'S SON (1911). ONE OF THE PRODUCTIONS OF THE COMPANY, LONGFORD AND LYLE, AND FRANK GUYTON (BRIDGE-BUILDER), NOW WITH HILL GUYTON AS BRIDGE-BUILDER AND LYLE AS THE BRIDE. (3) LONGFORD'S BRIDGE-BUILDER (1911). BRIDGE-BUILDER OF THE AUSTRALIAN CHALK ISSUED BY FILM FOR THE COMMONWEALTH GOVERNMENT IN 1912. LONGFORD IS BRIDGE-BUILDER, NEXT TO LYLE. LITTLE LYLE IS BRIDGE-BUILDER.











# REVERSAL

HARRET SCHROEDER  
INTERVIEWED BY  
ANA MARIA BAHIANA

WAS SHE FOLLOW? (LEFT) (RIGHT) (LEFT) (RIGHT) (LEFT) (RIGHT)  
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IN THE MORNING OF  
IT DECEMBER 1982, SUNNY VON BÜLOW,  
A MILLIONAIRE, ACTIVE SOCIALITE  
AND WIFE OF AUSTRIAN BANKRUPT  
MILITONAR CLAIR VON BÜLOW, WAS  
FOUND UNCONSCIOUS ON THE FLOOR  
OF THE HARBOR AND FREEZING  
PATRON OF HER PRIVATE ROUTE  
AT THE VON BÜLOW'S MANSION IN  
NEWPORT, RHODE ISLAND. BURNED  
TO A HOSPITAL, SHE LAPSED INTO A  
DEEP COMA, FROM WHICH SHE HAS  
YET TO RECOVER.

# OF FORTUNE



**S**unny's son, Alan, and daughter, Ali, as well as her faithful chambermaid, Maria, are extremely suspicious of Claus. They hire private detectives to look into the matter. One year earlier Sunny had lapsed into a coma as sudden and inexplicable as this one, but had recovered. Now, they want to prove that Claus has been trying to murder Sunny for a long time, with intentions of murder.

Brought to trial under a barrage of media attention, Claus Von Bülow is found guilty of murder in 1982. He immediately sends the services of Alan Derishowitz, a star lawyer known for his defense of helpless cases, and who, until then, has specialized in domestic defendants. Against all expectations, Derishowitz takes the case, and, in less than a year, manages to accomplish the almost impossible: he and his crew of law students reverse Von Bülow's case. Again, amidst a veritable media firestorm, Claus Von Bülow marches out of the Rhode Island Supreme Court a free, innocent man.

This real-life melodrama, rich with social, legal, political and anatomical implications, finds in Barbet Schroeder's film, *Reversal of Fortune*, a truly remarkable portrait. Jeremy Irons, impeccable and inside, plays a metaphysical Claus Von Bülow, for whom "innocence" is not a vague word. (It's one key scene, Derishowitz, admiringly played by the most understated American actor, Ron Silver, delivers his client's command: "Legally, Claus, you're a free, innocent man. Morally, though, you're my own.") Claus Close, haunted like a superb victim, is a desperate, non-to-diagnose Sunny, who, in the most outrageous narrative device since *Sunset Boulevard*, narrates her own drama from her coma bed.

Passionately stirred with Nick Kazan's magnificent screenplay, Barbet Schroeder paints his material with larger-than-life strokes, deftly employing three distinct narrative styles to construct what he calls "a puzzle." Who's innocent and guilty? Whose loss is lost? Who's morally responsible for whom?

Produced by Oliver Stone, *Reversal of Fortune* is Schroeder's second American film, and the first after *Barfly*. Born in Tel-Aviv in 1941 of German parents, and raised between South America and Europe, Schroeder defines himself as "someone who is at home everywhere — and nowhere. There is no place in the world that I can say I come from."

The Claus Von Bülow case was, almost in the U.S., an extremely well-known — in fact, over-publicized — affair. Were you concerned that this could affect your version of the story, or the public reaction to it?

No. For me the fact that it's known is not really important. In every movie I've done, I have dealt with real characters. All the heroes in my movies existed in reality. The only difference here is that they were actually having their own names.

When I make a movie, I have to hope that it is not only good enough for me, but good enough to be playing twenty years from now. If that, the public will have forgotten completely the real characters and it will have to stand on its feet.

One thing that amuses me is that, twenty years from now, if Von Bülow is remembered, he will be remembered as the fictional Von Bülow of the movie, not as the real person.

What interested you more in this: the moral dilemma, the courtroom drama or the whodunit?

Well, many things — many things. The main element was the fact that it was written by Nick Kazan. I don't think I would have done it if the subject had been written by some body I didn't admire as much as Nick.

The other thing, of course, is the story itself. In 1980, I was trying to make *Barfly*, and I started doing something that I had never done

**twenty years from now, if Von Bülow is remembered, he will be Bülow of the movie, not as the real person."**

before, which is to collect clippings. But there was something about this case which was interesting to me, partly because I knew a little bit about that world.

However, since I had cut those things out, I decided there wasn't any movie could be done about it because how could you have Von Bülow as a hero? So, I gave up on the idea of a movie. Then later, when Nick was doing the screenplay, I saw he was taking the direction of having the keeper as the hero. That was a brilliant idea and the only way of entering the story.

There were other reasons, too, such as discovering how the legal process works outside of the courtroom. For me, one movie that is absolutely great is Otto Preminger's *Anatomy of a Murder*. It was part of my wanting to make movies at the time. So I said, "Okay, now we're going to do an *Anatomy*, the same thing about the law, but outside the courtroom." *Anatomy of a Murder* is the best courtroom drama I've seen. And all the criminal lawyers who have seen the movie said it is the first movie that was honest in their work. Otherwise when they're in Hollywood movies they're more, they don't recognize the way they work at all.

**Did you ever meet Von Bülow?**

No. I had such a precise idea of the character that I was afraid that in meeting him I'd be disappointed or have another idea in the end. In any event, as I would suddenly decide that drama was absolutely innocent of everything. In that case, there could be no movie? Why make a movie about some one vaguely accused?

**Has Von Bülow expressed an opinion on the making of the movie?**

I don't know even if he has seen the movie, because he's been in London all this time and there has only been one or two screenings in London. But I know he won't be there.

**How did you come to the conclusion that Jeremy Irons was the actor to play Von Bülow?**

It is quite simple. Normally to cast Von Bülow, you would imagine someone German. If you took a poll in America and asked people who is Von Bülow, they would say, "Well, he's some bad German." There is this cliché of the bad, nasty German. Yet when I started looking into Von Bülow's life, I discovered he had come to London at the age of seven. That started me thinking, maybe we can use this British ambiguity and play him as somebody who is trying to be British instead of some German impostor. Of course, as soon as you open that door, you come to the greatest British actor alive, Jeremy Irons.

I think it was the most incredible injustice that he didn't get nominated for *Dead Ringers*. That for me was his best performance.

**What kind of vision did you have of Von Bülow? Did you dream him to play him as this cold, detached, aloof, cynical man?**

I wrote a poem about the character of Von Bülow, describing the traits that were essential to the character. It was done in the first person, as Von Bülow would describe himself. At one point he speaks of himself as a free spirit, a libertine or libertine in the French tradition of the 18th Century. Ultimately, nothing for him had any importance — you know, like a true aristocrat. From that point on we discovered slowly who was the character.



LET'S GO BACK TO THE BEGINNING. "MAYBE WE CAN ... PLAY HIM AS SOMEONE WHO IS TRYING TO BE BRITISH INSTEAD OF BEING GERMANY AND SOCIALLY, OF COURSE, HE KNOWS AS YOU OPEN THAT DOOR, YOU COME TO THE GREATEST BRITISH ACTOR ALIVE, JEREMY IRONS." WHAT DO YOU THINK YOU CAN DO TO MAKE THAT PERSON COME ALIVE ...  
REMARK: A FANTASTIC PERFORMANCE BY AN ACTRESS! DO ... WHO ARE THE BEST ACTRESS IN AMERICA TODAY? WE WERE LUCKY ENOUGH TO SEE HER.

STYLING: CLARE AND CURRY; HAIR: GUY; MAKEUP: A. PIERRE

FAVING EACH OTHER: HOW DID YOU FIND A MILITARY ATTORNEY, CLARE SCHROEDER, WHO SERVED WITH AN UNUSUAL (UNUSUALLY JOVIAL) OFFICER OF FORTUNE?



I only "directed" Jeremy when he was doing something out of character, which didn't happen very often. To give you an example, Jeremy has a natural tendency to walk in a very nonchalant way, he's very soft and you can see his moments when he walks down a street. He has a wandering sort of walk. Now, we were shooting that scene where Clare is walking down a street and I said, "No, no, no. It has to be a military walk. You have to be somehow military, with an internal discipline that there."

Most of the time, though, Jeremy did it all figured out and he delivered an amazing performance.

What about casting Glenn Close as Sunny — a tricky part, since she narrates the film from her coma bed — and Ron Silver as Von Billow's attorney, Densmore?

The Sunny/Von Billow part was very, very difficult. To make that person come alive on screen, to make you feel for that person, demands a devastating performance by an actress. So, in a sense, it was simple: Who are the best actresses in America today? We went lucky. Glenn Close said yes.

Now for Ron Silver, we considered many possibilities but in the end he really was the best, the one with the most energy. At one point, we could have gone and made the movie without him — we had all the money — but we decided we'd wait the three months until he was free. He really was the best solution.

Your film actually looks like three films rolled into one, with three distinctive narrative voices and styles. Can you explain that a little?

Basically, the movie is a puzzle, and it has three different styles or main elements of narration. One part is the present, the immediacy of life — that's the lawyer Densmore with his students and Von Billow. At that level you shouldn't feel that you're watching a movie, it should be like life. That's the idea, the style.

Now, there's another level which is what people would call

flashbacks, which are set in the past, in Charleston (the Von Billows' mansion in Newport), with different versions of what happened. Now, I don't call them flashbacks, I call them movies — Maria's movie, Von Billow's movies. Whoever is narrating has a theory about what happened in the past.

At this level, I wanted the audience to feel that they were at the movies, that they were in the middle of a fiction. So you have film music like in the old Hollywood movies. You never have that in the rest of the film, where the music is always source music, it feels like it's a part of life and not coming from the sky or from the speakers at the back of the theater. At this level, the camera movement is always dramatic, not always justified by the movement of the action. You really should have the feeling that you are in the movies and, as reference, I used the melodramas of the 1930s.

The third style is Sunny narrating because we wanted to be as close as possible to her. When you read the news about the case in the paper, she was always left out. In the movie, we wanted to be close to her and discover what really happened in this marriage that was falling apart. So we have her narrating the story.

Now, she's narrating from a coma. That means, more or less, we can imagine her soul is floating in the room. That gave me the idea of this hovering camera, constantly moving about and very often high up. In the opening shots, you have the shot from the helicopter that actually represents the soul of Sunny floating around. Even when you enter the hospital, it's always floating a little above the scene. So, the third style is a little surreal.

In a sense, you are blending the styles of a fiction film and a documentary, and you have done both in your career. Where do you draw the line between documentaries and fiction?

I did a documentary on Idi Amin Dada that was actually fiction, but the fiction was created by Idi Amin Dada. It was a self-portrait, we improvised together and whatever fiction there was was not shared by the character who was the subject of the documentary.

Now, I've done only two documentaries and six feature films, so my field is mostly features, but I try to introduce fiction in the documentary and documentary in the fiction.

For me, every great fiction movie has a documentary in it. This is what André Bazin, the great theoretician of film, once said. Even if you have a movie that takes place in reality with one scene taking, then becomes a documentary on an actor doing his monologue.

I'm excited by the things that come from life and not from the imagination of a screenplay writer, because life is always better. Of course, when it's not properly dramatized, it can become very boring and needs some editing. But the inspiration comes from life, yes, always.



**"Forms, every great fiction movie has a documentary in it. This is what André Bazin, the great theoretician of film, once said. Even if you have a movie that takes place in a studio with one actor talking, this becomes a documentary on an actor doing his monologue."**

**Which of your eight films is the most personal for you?**

Very frankly, I would say none of them is personal except maybe the first (*Alone*, 1969). One always says that the first book or first film is slightly autobiographical, but I don't consider my films personal in the sense that I'm not talking about myself. I'm just curious about exploring various subjects through scenes and through drama.

**Is that the reason why you studied philosophy?**

No, merely because that was the most interesting thing. I still read a lot of philosophy, but I didn't go very far at university because it looked too much like school. I thought it was going to be dullness, but it wasn't. I was more interested in women and actually life—for facts. I was supposed to be pre-production assistant for Fritz Lang, but it didn't work out because the film was cancelled. I ended up doing some photographs instead—and then when I was supposed to be at university. So, you see, I was more interested in movies.

**Did any filmmaker in particular influence your work or your decision to become a filmmaker?**

Influence, I don't know. I know people like, but I don't know if they have influenced me. Maybe Rossellini is the only one that can almost talk of as an influence. And I'm not the only one, all the French New Wave comes out of Rossellini. And I'm not the French New Wave. I'm like the post-New Wave, but still Rossellini is there. And also Nicholas Ray, who was a close friend of mine.

I started looking at movies in the age of fourteen and something very interesting happened: I knew more about the work of Ronald Walsh and Howard Hawks and Mervyn LeRoy than about Shakespeare. I had to catch up with the rest of the culture later. But I discovered the world through cinema and mostly through the great classical American cinema.

**Is Charles Bukowski high on your list of references?**

Oh yes, sure. He's been a major influence in my life and he's a very dear friend. I will always try to be as close as possible to him because

he's an incredible lesson and an incredible source of joy for me.

**Was it especially challenging to retelling, coming from a film that deals with the homeless, *Barfly*, to do a film like *Reveries of Fortune*, concerned mainly with the high life?**

I was very happy because the idea was to be able to show, hopefully, that the human misery is everywhere, that the human condition is everywhere. Of course, there is the line in *Barfly* about "nobody suffers like the poor", but still... the failure of a marriage... the failure of a life. You can always identify with *Van Balow* and *Surrey* when they are arguing in bed—the heart of that argument you can find in the middle class, in the poor people, everywhere. The misery is still there.

**Earlier in this conversation you said that you knew something of the world in which the *Van Balow* lives. How is this world? Is it true, as Scott Fitzgerald said, that the rich are different?**

I think there is a curse on them. There are people who are extremely rich and who live better houses today, who care about their work, but I'm talking about the idle rich. And, yes, there is some kind of curse because they end up not having to pay for anything. I'm using an excessive formula, but there is some truth to this. And so a dream there can take more tragic overtones.

If you look at the story of the daughter of Oedipus, for example, you find out that just because she had all that money you have a little catastrophically and a little extra drama there in her life when things go wrong. And the one thing that you know is that things somewhere do go wrong sometimes. There is an element of self-destruction because they don't have tonight for survival. They sometimes end up using that energy against themselves instead of using it for survival.

**You are an extremely cosmopolitan filmmaker. Where is it easier, better, to work Europe or America?**

The Americans are more serious and more professional and American actors have their lines better. That's basically the difference—in general, of course. Otherwise, cinema is an international language. There is no real difference between making a movie here or there. You always need a camera. You always need an actor. You always need a story.

## FILMOGRAPHY

### AS DIRECTOR

- 1969 *Alone*
- 1971 *Sing-Sing* (documentary)
- 1972 *La Hula*
- 1974 *General Idi Amin Dada* (documentary)
- 1976 *Mallorca*
- 1978 *Kids + Talking Goals*
- 1987 *Barfly*
- 1990 *Reveries of Fortune*

### AS PRODUCER

- 1985 *Papa Mafu*...
- 1986 *La Collectionneur*
- 1989 *Mis Mis en Mond* (coproduction)
- 1990 *Le Golem du Caire*
- 1993 *Calvin et Julia vont en Italie*



# Pure Virtue

## It is virtually real but is it *cinema*?

1

**T**he sports-type-oddies has "Technicians" was unfortunately misnamed since at the Anaglyph 90 show. The Australian Computer Graphics Association historical event was focused in a emphasis two years to creative image creation. This was in contrast to the probably more substantial series of Computer Aided Design (CAD) and manufacturing.

In the conference papers there were still suitable statistics of (to me) serious subjects such as "A Topology of Visualization Algorithms in the Volume and Surface Domains" and "Boolean Operations on Boundary Representations of Solids Using a Manifold Geometry" but the majority of serious people was interested in the presentation of graphics and film as a medium. The kind of the earlier Paul Brown (unfortunately now RMT) was also evident in a session at the Royal Film Centre of the best computer film and video features and documentaries.

With exhibitions, art installations and performances around the city by people made in full focus, a new element that some are still going to have to face a few new status in our narrow definition of cinema.

The first is, I suspect, in projected video material. Just we now process about our definition (and our "Camera" paper). If we are something but in change or have a paper in the work of the computer-graphics artists because the issue is

upon on High resolution computer graphics are not able to use the same in making about television. They can use a number of display mediums, such as video projectors, and are not usually through transfer in a high resolution film. (The *System* in *Circle* in 1988, and *Circle* are for film, semi video?). This has meant that computer generation of images has become a truly alternative form of production for cinema.

Does "cinema" mean sitting in the dark in a theatre watching a large (projected) screen image as the company of movie people that you could fit in your living room? Or is it just in the dark the video projector in the Gallery in David Jones shows the work of William Sauter a crowd of shoppers using the carpet floor?

Or is it a two-dimensional representation of solid objects, not "cinema 3-D"? Computer images represent the first form of motion pictures that doesn't use the camera as an essential part of the process of translating frame-by-frame-created images into motion. Drawing directly on film is another route to the light spectrum that resulted almost in the *Cinema* genre before it put cinema on the screen, whether you use video-tape or a laser.

And the quality of these fabricated images is approaching realism or at least Photo-realism, while simultaneously diverging from other realities of their own making (upon the example of Bill Latham's *Harrison's* computer in mind). The backstage group of the great speakers from

Los Angeles was those a new computer film director George Lucas features that was going to use "film" all computer-generated images. Roger Anderson from Industrial Light & Magic showed his computer work on the water creature for *The Abyss* and made it sound desperately tiny, explaining how they created a realistic image of the water creature in a relatively short time when several attempts to use conventional special effects failed to produce successful results.

It will not remain the domain of science-fiction genre film. It will provide a number of creative "special effect" film images and, if a higher definition of its acceptance as cinema requires it, it is already very moving fact.

### SCULPTURE IDEAS

The role of the Computer Graphics Artist in Realism has been an enlightening and exciting tradition with the big computer involved in computer research. William Sauter represented with great making and hand-drawn sketches in 1984 while at the Royal College of Art and evolved a set of rules that defined a unique transformation from geometric primitives (lines, spheres, cubes, cylinders and cones). These are the basic building blocks for computer modelling, a much easier task for Latham when he was successful computer images in journals from SIGGRAPH. He had limited script in physics (mathematical view of his evolutionary images) but found the process slow and frustrating. In computers he found a way

to work in great speed as the computer is a modern recreation that capable of carrying out thousands of calculations of sculpting operations. It will make any attempt and all without creating the sculpture.

A Research Fellowship at the IBM UK Science Centre in 1987 had led to the final results that were shown at Anaglyph 90. Latham's *The Concept of Form* is a kind of movement and mathematics that still from recognizable surfaces, textures and organic forms on possible further-like forms of perception. Latham acknowledges his interest in *Abstract* film, the *Corbusier* questions in Henry Matisse music, and the work of the Surrealists and Russian Constructivists, all of which shown in his work. But it doesn't mean that he is trying to recreate reality as that, he says, "The machine has given me freedom to explore and create complex three-dimensional forms which previously had not been accessible to me as they had been beyond my imagination."

His work, he says,

is not to create an image natural forms such as humans, stones, arches, profiles, are sometimes and others which I have seen in great detail in scientific portraits, but to create forms that do not exist in the real world. My success in several forms



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Counting in Area 10: Ronald Ross  
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**Films of Wim Wenders, Jean-Pierre Gou-**  
**de, Christopher Columbus: Wende,**  
**Thompson, Michael Lee, Jonathan**  
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 Hong Kong Cinema The Future of China  
 Mikeski David Mikeski, His Stand on the  
 Block How the Block Will Fare

**PLANNED FOR AUTUMN 1998**  
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 York Times; Claudia Rankine, *Anderson*,  
*Requiem Magazine*; Corinna Bado, *New*  
*England Review*; *Robert Johnson*

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 Inland Forest and Neotropicalism: Vascular  
 Biogeography of the Neotropics. *Smithsonian Contrib. Zool.* 400, 1-100.

**DECEMBER 1987 SPECIAL: 1988**  
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from states which only in an experimental device have gone. Last year, for example, I produced a series of impossible double-sided pictures (film like forms which could not exist in nature).

This rejection of simulation of the real world was also the point of a number of other written Analogues. This has been a noticeable change in how the medium has matured. It seems that the time and expense of re-creating the visual domain of photographic reality has become an end in itself, the same is true now.

But, paradoxically, it is the nature of the visual cues of motion and motion features that give the work of artists such as Jill Latham a fascinating quality. Some of the large and colorful image-on-displays in Latham's exhibition are pumpkin-like sculptures which he replicates in the catalogue in developing from a fascination with Halloween's pumpkins. There are just enough suggestions of the real object but these objects you know could not exist.

Latham's display of the computer screen as,

Being like the mirror, like through the looking glass, the image is not the image, a world is created by the imagination. When I find something about working in the computer space is that it is a world free from physical constraints such as gravity and time and space and time.

This freedom is also the attraction of the other graphic branch of the image in that you also the background with it. The Analogues show (and in a lot of the computer and screen the image is created), Virtual Reality. The hand-wearing image-on-glass (green, green) like this Pac on your (reminiscent) light-weight before with the color LCD display screen, you can see, and you can see inside into your glass, and the body is in your head and start your computer. If you can see the screen will be some three-dimensional representation of a room as you turn your head, sensors will detect the movement and the computer will generate images. When you begin you can move around the room and examine the objects on, or look out the window.

There are many practical applications to technology in more expensive three-dimensional or image-on-glass (green, green) can produce hundreds of systems and everyone can walk around them with their helmets, as in the driver's seat and look at the dashboard layout, simulation can take the data on a walk through the new building looking at the features, showing the room lighting conditions for night and day, summer and winter. It is a useful, entertaining and important application and development of the current 3D graphics technology. But this, a good idea.

Now much can you find and the system in the glass will detect an object in space and let you pick up an object in the room, or turn the

door handle and step outside, and the prototype car you are sitting in and drive off. You can interact physically with the computer-generated world around you.

The applications are more from reality to entertainment and the hand-wearing image-on-glass (green, green) like this Pac on your (reminiscent) light-weight before with the color LCD display screen, you can see, and you can see inside into your glass, and the body is in your head and start your computer. If you can see the screen will be some three-dimensional representation of a room as you turn your head, sensors will detect the movement and the computer will generate images. When you begin you can move around the room and examine the objects on, or look out the window.

If the bulk of popular cinema of escaped entertainment, then this is a true alternative to watch. You could be My Glee's body helping down up the screen, as if through your own. Ever find looking busy. What about interactive

game music? Here, you step in the classroom.

It is all possible already the data given is available in a film and form to replace that physical world. Most of the image-on-glass (green, green) like this Pac on your (reminiscent) light-weight before with the color LCD display screen, you can see, and you can see inside into your glass, and the body is in your head and start your computer. If you can see the screen will be some three-dimensional representation of a room as you turn your head, sensors will detect the movement and the computer will generate images. When you begin you can move around the room and examine the objects on, or look out the window.

I am not even considering putting the Cyber format in, but I can still see the future on our screens as photographic reality presented on a flat, three-dimensional screen with fully sensory stimulation (as we have shown) as the best and cheapest way to tell an interesting story. There is no doubt, much is happening in the air about these developments.

2

## (Film) Notes on Technology

With the next issue of *Canada's Film Journal*, we have been publishing these magazine for many years. In that time, they have changed that a lot of film-making and video that is independently called "alternative" "non-mainstream" "experimental" and "underground". This is the work of both local and overseas film and video makers, and has been an important part of what is going on in the film and video culture that is also in Canada for many years.

Just acknowledging the magazine's importance is enough to make one think of how, but in keeping with its mission and the "non-mainstream" brief, I am also acknowledging the changes that the *Canada's Film Journal* has seen and their mission has been carried in the film and video technology of the magazine in that time.

The magazine appeared at the same time as the *Super 8* format was replacing standard film, but for the bulk of the film work (film) will be in play. The changes have been the same of film work and print work, but very few changes in the production mode like cinema. It is

video that has undoubtedly shown the most changes. The first edition of video and television screen photographs in the magazine were from a 1/4" mini-cam, black-and-white, film format. This format has gone along with the 1/2" and the "portapak" designation. However, the coverage of video has been determined by the *Canada's Film Journal* to show the impact of the medium on that of film and some significant developments are only mentioned in passing.

As always, it is how technology changes the way we work that is the most interesting factor. The following filmmakers and subjects are selected from 14 issues of the magazine. I urge people to look at the book series for a full examination of the many more artists that are mentioned here. Space is the consideration for my selection of typical examples, the *Canada's Film Journal* has covered many more.

In these conversations with the *Canada's Film Journal*, we would like to see a comment, and the other side of the coin, as in when the case in the film work, as most of these comments are really a mix of them both.

# CANTRILL'S FILMNOTES



## EXPANDING THE CINEMA

The Cantrill movement for the first issue of the magazine was partly to document the Expanded Cinema show, and, as the Museum Gallery of Victoria had neglected to print enough programme notes to give to people who came to see it, to document the show in some form.

"Expanded Cinema" had been applied to many of the most notable events from the Little or Film music dance painting and sculpture were being combined in 'events', and film projections was being explored in work as diverse as Stan Vukobratović's *Microfilmated songs*, and to the director and singer multi-screen presentations at the World's Fair and Expo.

The screenings took place in The Age gallery in February 1971. In a three-week period, the Cantrill drew from their earlier work at Canberra with projecting onto water and burning screens. It all had, as Cantrill says, "everything to do with expanding the nature of the film screen. It had all been done before but, unless you've seen it, it is one of these things that you have to do again for yourself."

And larger audiences did construct a range of different film experiences: some grace, some shaped, painted and rotating screens. A film called *Children* on a gold and silver screen, while *Concert for Electric Age* was an image of a boiling jug projected on a wooden boiling jug, the real and projected steam rising. The sessions concluded with a number of triptych films presented on a large screen from three non-related programs.

Slightly before the gallery screening, the Cantrill had begun regular Sunday screenings at a coffee lounge-viet spot called The Blue in Randa in Forest. Most of media concerned, as in other *Videos* on computer through where panels in Court Theatre and others like Betty Zelle performed, competing with film projections (and other viewing).

Arthur mentioned the contribution of Hugh McSpedden whose light shows and films and other projections made his film.

A full contribution to Australia, especially his own more abstract images of light that originated from various optical devices. They reflect visually have connections back to this century stage houses and reconstructions are sometimes very close.



ing and after finding to watch. Hughes still work, and still willing, but doesn't have a much chance to publicly perform.

Lenny Martens (producer) press doing various multi-screen work that is documented.

## HAND-MADE FILMS

Cantrill then discussed their shifting in around on hand-made films.

When you think of the large number of people in Australia who are working with hand-made films, the variety of approaches, often abstract and unexplored, is phenomenal. There are very few countries in the world that have the body of work, using hand-made work that we have in Australia.

In structure back, Arthur believes.

In New York, who was a New Yorker, he studied animation in the 1950s. He was really the father of hand-made film.

In the hand-made film scene, we had everyone from a French Terry working with *Sketches* film on chemical screens as the medium, in particular things like *White Throat* and *Aggy* lived where things in Sydney. Cantrill mentioned the work of Harry Smith, and, of course, film findings with *Sketches*, where he photographed some things and found people in the film.

It comes in being with the work of people like Marcus Berger, who is working on film with such skill, especially a sense of collage and screen work because it is a technique and an extension of the body and the way of working with film.

## PROJECTION

In the presentation of independent films, Arthur believes that the standards of projection have always been pretty arbitrary, with a variety introduced in many places. And there's a single screen, three screen projection, responds to the problem. He pointed out its weakness at the recent *Experiments in Film* and presentation of a French one-screen.

We believe the work earlier in Berlin and it was a total meeting at the Blue Film Centre, they ended up superimposing the two images and there at the end of them but it was a great thing because it changed much over the 1970s.

It is kind of looking from the industry back to a longer, there's just a few more features.

Cantrill feels that there has been our previous engagement in projection.

ART AND FILM AND FILM AND FILM  
CANTRILL'S FILMNOTES NO. 1, MARCH 1971  
SECOND ISSUE BY THE 170, "THE NATURE OF  
HAND-MADE FILM" INTRODUCED BY MICHAEL  
CANTRILL'S NO. 2, MAY 1971, THIRD ISSUE  
HAND-MADE FILM IN A NEW FORM, 1971  
INTRODUCED BY MICHAEL CANTRILL'S  
NO. 10, OCTOBER 1971.

After going screenings all over the world for more than twenty years, the success of things and exhibiting of films is much less today than it was then.

It was the arrival of Marcus Berger, Super 8 project work like *Blue* was the most common that changed the exhibition of Super 8. Introduced the small dark image, now it could be a new unit of the medium and the could confuse the original Kodak frame image in a new form, Cantrill.

When we were in Europe, we were suggested with the quality of the Super 8 prints, especially those from France, you could believe it was Super 8. Perhaps the people doing prints here have a more the money to get the best quality which affected the use of Super 8.

## VIDEO

The Cantrill have an interest in film on video. Cantrill.

Almost all on VHS, which is a very poor format. My other based on video shows are in progress. When presented as a screen, a horizontal screen, ideally, there should be some other way to present video film descriptions.

## ARTIST'S DISCUSSION

It is due to a confusion of the two media. It is inevitable that there is some overlapping of video edges and screen work with video and video but it is a very important distinction in video projection that has happened on film that are phenomenological and abstract images, which are very quickly flying against. We then it appears on video much more on the position.

There is increasing work being done to exploit the increasingly low resolution range of video compared to our film film. There will eventually be a high resolution television imaging system that will rival film but, until then, we would like to have a







with increasing precision and materials as we learn what happens.

We don't always get the chance to work as close as we can to what we're trying to do.

There are more than 100 cameras in the production and several image techniques. The work of one of my producers, Oklahoma Bob Davidson, who was experimenting with portable movie photography. The images are very different in how they are put through systems of ground glass lenses, close-up lenses were wrong through the lens, the eye of the camera is like in mine, it was so different in human mind.

Bob also was working with 7000 per cent cameras, original work, which was very good and not really of it so that we don't have to put that into what we do. I think that's the reason. We could have provided us to go to the camera. We could have provided the camera images in our control room. I think that's the reason. We could have provided the camera images in our control room. I think that's the reason. We could have provided the camera images in our control room. I think that's the reason.

## HOMAGE TO THE BIBLE

The Bible is one of the most relevant and accessible human sources for independent work, while not denying the importance of a range of other sources such as the Bible and Homer. One of the most important of the Bible is the Bible. One of the most important of the Bible is the Bible. One of the most important of the Bible is the Bible. One of the most important of the Bible is the Bible.

Michael Lee's *Homage to the Bible* is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.

Author's note

Another is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.

Initially, the Bible is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.

Like the work of David Hockney, the Bible is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.

## COMPUTER GRAPHICS

The work of one of the 'fathers' of computer graphics, John Whitney (and father of John Whitney, who is a major figure in computer and computer work) introduced in 1970. John Whitney also used the available military map equipment to build a 3D map (which is a major figure in computer and computer work) introduced in 1970. John Whitney also used the available military map equipment to build a 3D map (which is a major figure in computer and computer work) introduced in 1970.

A lot of work that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.

Author's note

It seems there is a common potential. I think that's the reason. We could have provided the camera images in our control room. I think that's the reason. We could have provided the camera images in our control room. I think that's the reason.

## SCENE

The use of a non-synchronous soundtrack played from cassette or reel to reel has a combined focus on the film and the sound. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.

of the poor quality of film-optical work. There is a common potential. I think that's the reason. We could have provided the camera images in our control room. I think that's the reason. We could have provided the camera images in our control room. I think that's the reason.

relevance. We had to find a way to make it as close as we can to what we're trying to do. We don't always get the chance to work as close as we can to what we're trying to do.

Another is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.

There were many options that we have available. We could have provided the camera images in our control room. I think that's the reason. We could have provided the camera images in our control room. I think that's the reason.

We recently got a lot of work that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.

## THREE-COLOR PROBLEM

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It seems there is a common potential.

the only because of the Bible is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.

Correspondence between Time and Color is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.

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To be a better person of the Bible, it is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.

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## REFLECTION

Refining the look of the projected image is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.

We recently made a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible. It is a film that is a homage to the Bible.







CRITICARY

## SERGIO CORBUCCI DJANGO, RINGO, SAMSON AND THE MAN WITH NO NAMES

Barrie Palfrey

It was a surprise to find the death, at 64, of Italian director Sergio Corbucci recorded in publications which had glossed his eight-year career. Even here, however, he was flawed by references to Sergio Leone, whose first film Corbucci had written and whose gladiator and spaghetti-western productions were taken to be the major works of those styles when the director rightly belonged in Corbucci.

Either side of the days when you might find a Corbucci running a horse-racing bookshop (he had an intriguing career). An entertainment-wise became-film critic, he trained in the Italian film of the end of the neo-realist period in the late 1950s, made documentaries in Canada and began directing features in 1961 with his second film, *La Piovra del fango*, establishing early the pattern of wild caricatures in the international programmer market.

Paralleling his career with some of the best of the muscle-movie-pict—*Il figlio di Spentaco* (*King of Spentaco*) (1962) and *Alcorno* (*Alcorno*) (1963)—Corbucci worked on the neo-realist Italian film festival cycle. *Delio* (1964), starring Tina Turner (*Turner*) (1964), with Tina and the Sex doing Bourne and Gable

from *Throne of Paris* and *I figli del Lepanto* (1965) with Clive Francis playing both the Lancaster and Corbucci roles from the Venetian original, courtesy of the spaghetti-western camera who was in his feature of the Corbucci film *Il figlio del Re* (1965) was the only example of the reporter's career to achieve international distribution.

It was with the Western that Corbucci really hit his stride, actually having Leone join the cycle with a couple of early efforts. However, it was when his old support staff were called on in 1966 to produce a bogus DeSica film that he found his first Western. *Il figlio del Re* in the north, a sequel, was a limited *Django*, ready to roll in the market.

Even better followed *Johnny Gio* (1966) and the two *Il figlio del Re*, who had been looking for the Corbucci film he could produce on his Italian Westerns. *Il figlio del Re* (1966) and *Il figlio del Re* (1966) were a major disappointment. *Il figlio del Re* (1966) was the best of the Corbucci film he could produce on his Italian Westerns. *Il figlio del Re* (1966) was the best of the Corbucci film he could produce on his Italian Westerns. *Il figlio del Re* (1966) was the best of the Corbucci film he could produce on his Italian Westerns.

Corbucci's spaghetti-westerns continued in the 1970s. The excellent *Il figlio del Re* (1971) began his long pro-

long collaboration with Adriano Celentano, the actor named some who can be glimpsed in *Le Isole*. His dying his art and was to become the greatest Italian popular star of the new decade, though his reputation was never as high as that of his unknown outside Europe. Their films together included the 1974 hit *Il figlio del Re* with Anthony Quinn, and *Il figlio del Re* (1975), with Alberto Sordi.

Corbucci became the master of the spaghetti-western happy ending. Johnny Gio (*Johnny Gio*) was the first to end with a road taken through the desert, and in *Il figlio del Re* (1975) the director's first film of the 1970s was a happy ending. *Il figlio del Re* (1975) was the first of the 1970s to end with a happy ending. *Il figlio del Re* (1975) was the first of the 1970s to end with a happy ending.







# DIRTY DOZEN

A PANEL OF TWELVE FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 0 TO 10. THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT SEEN). THE CRITICS ARE: BILL COLLINS (CHANNEL 50; THE DAILY MIRROR, SYDNEY); JOHN FLAUS (3600, MELBOURNE); SANDRA HILL (THE DAILY MAIL, SYDNEY); PAUL HARRIS ("60", THE AGE, MELBOURNE); IYAN HITCHINSON (SEVEN NETWORK, MORRIS-SON, MELBOURNE); STAN JAMES (THE ADELAIDE ADVERTISER); MEL JULETT (THE AGE); ADRIAN MARTIN (TELEVISION, MELBOURNE); SCOTT MURPHY; TOM RYAN (360, THE SANDWICH AGE, MELBOURNE); DAVID STRAITER (HARVEY, SON, SYDNEY); AND DYAN WILLIAMS (THE AUSTRALIAN, SYDNEY).

FILM TITLE Director	BILL COLLINS	JOHN FLAUS	SANDRA HILL	PAUL HARRIS	IYAN HITCHINSON	STAN JAMES	MEL JULETT	ADRIAN MARTIN	SCOTT MURPHY	TOM RYAN	DAVID STRAITER	DYAN WILLIAMS
<b>ALMOST AN ANGEL</b> John Carroll	-	-	3	0	3	3	0	-	-	-	1	3
<b>ANACARDIUM</b> Frank Marshall	0	-	-	3	0	5	-	-	-	4	7	-
<b>ATANK</b> (not on 6 screens) Federico Amadori	0	-	3	4	0	-	3	-	-	2	0	7
<b>COSTES DE PONTIFICO</b> Eric Rohmer	-	10	2	2	2	-	0	0	-	0	4	-
<b>CYRANO DE BERGERAC</b> Jean-Paul Rappeneau	0	-	0	0	0	-	0	-	0	0	0	0
<b>CHERMAN</b> Samuel Raimi	0	0	0	-	0	4	3	-	-	4	0	-
<b>GHOSH</b> Jerry Zucker	-	-	0	0	0	0	1	0	-	0	0	7
<b>GRIN GRIN</b> Peter Weir	7	-	0	-	7	-	7	-	4	4	0	7
<b>HEAVEN TRENCH</b> Pino Aulicini	0	-	-	3	3	-	1	-	-	0	3	-
<b>HOMER ALONE</b> Chris Columbus	-	3	0	4	0	7	3	0	-	3	0	-
<b>INDIFFERENT</b> Michael Cacoyannis	0	0	7	2	0	0	-	-	-	-	3	-
<b>METROPOLIS</b> Fritz Lang	0	-	7	0	7	-	4	-	7	7	4	-
<b>MILLER'S CROSSING</b> Joel Cohen	0	-	0	-	-	-	0	0	-	-	0	-
<b>NEVERENDING STORY II</b> George Miller	4	-	-	-	3	3	-	3	-	-	3	0
<b>PRODIGER II</b> Stephen Hopkins	0	0	-	-	3	7	-	-	-	-	4	-
<b>PRELUDE TO A NIGHT</b> Alan J. Pakula	0	0	7	0	7	7	7	3	0	0	7	7
<b>PUMP UP THE VOLUME</b> A. Taylor	-	-	-	3	0	-	3	7	-	0	7	-
<b>REVERSAL OF FORTUNE</b> Barbet Schroeder	0	-	0	-	0	-	0	-	0	0	7	-
<b>SHE'S BEEN AWAY</b> Peter Hall	0	0	0	0	0	0	4	-	-	0	0	-
<b>THE DANIELS</b> Francis Ford Coppola	0	-	-	3	0	-	3	-	3	3	0	-
<b>TOTAL RECALL</b> Paul Verhoeven	0	0	-	4	7	7	0	1	-	0	7	0
<b>TRUE LOVE</b> Woody Stinson	-	-	0	0	0	-	7	1	-	0	7	-
<b>LA VIE ET BEN-DAMIAN</b> (on 6 screens) Bertrand Tavernier	-	7	0	0	0	-	4	10	0	7	0	-
<b>WARRIOR WITH RAGE</b> Arch Nicholson	-	-	0	-	3	-	1	-	-	3	0	-
<b>WHAT THE MOON SAW</b> Pino Aulicini	-	-	-	4	-	0	3	-	-	-	3	-
<b>WILD AT HEART</b> David Lynch	-	-	0	0	0	4	1	0	1	0	0	0

## THIS ISSUE:

ALMOST AN ANGEL; GOLDEN BRAD; GREENCARD;

HAVEN TOWNS; METROPOLITAN; WEEKEND WITH KATY AND;  
WHAT THE MOON SAW.

ABOVE: TERRY O'NEIL (PAUL HOGAN),  
THE HOGAN GUN FIGHT SUCCESS;  
BELOW: IT SHOWS AN ANGEL,  
JOHN CORRELL'S ALMOST AN ANGEL

PAUL HOGAN  
BEHIND JOHN CORRELL  
AND TERRY O'NEIL (PAUL HOGAN)  
PAUL HOGAN'S ALMOST AN ANGEL

## ALMOST AN ANGEL

JIM SCHIMM

**P**aul Hogan once said a very wise thing: that Australians are very well-balanced people because they have a hip-on-each shoulder. That's what they have something to prove to the world and, once proving, to themselves.

Hogan had an awful lot to prove with *Almost an Angel*, that he could make a successful film without the word "Crocodile" in the title (that he escape his Mick Dundee reputation, that he could play down his unimpeccable role for Australians, that he could sell his fancy, and that he likes God a lot).

What Hogan didn't say, but should have said, is that these things come from. Sometimes they are the result of a person's own system, pain-

tain and anxiety. More often, though, they are the result of someone else's cynicism, paranoia and anxiety (film critics, in particular, have turned the art of Tinseltown's Chip Transfer into a science).

In the case of Paul Hogan, and his third feature film, *Almost an Angel*, he had momentous chip-on-shoulder. The one on the left was the run of *Uranus* and the result of his huge popularity through his two "Crocodile" Dundee films, which were boxoffice successes for the Australian film industry.

The one on the right was given to him by the public and the media, who hailed him as a sweeping iconoclast, god of our tin-down-town Australasia in the American market. This chip was the size of the credibility chain currently facing the Australian film industry.

But regardless of where these chips came from, Hogan, and his partner John Correll, couldn't ignore them, however much they tried. High expectations of what awaited *Almost an Angel* and its probably what killed it. Working from under the weight of these chips didn't help.

This is a pity because the film isn't bad. It is certainly many times funnier and more watchable than other of the Dundee films which, while being mistaken success in explaining a cultural novelty value, struck the viewer as being largely laughable and dull.

In *Almost an Angel*, Hogan plays a petty crook, Terry Dean, who, after his release from prison, assumes his bank-robbing career. After a close call with death and an interview with a heavily bewitched Claretta Heston, playing proxy for God (as he did in *Angels 73*), Terry believes he has been given another chance at life. Back on earth as a probationary angel he will remain in God's good books in that he does good things, helps disadvantaged people, spreads the odd little tale, unusual and finds happiness a lot.

Hogan did have a lot to prove with *Almost an Angel* and, at least aesthetically, he has made a good crack at all three things, particularly the small almost thing God.

God is big in the moment and popular culture over the past few years has been fermenting with the God, Flawless, Giant, the biggest film of 1990, and *Indiana Jones and the Last Crusade* and *Raiders of the Lost Ark*, two of the biggest film of the century, had been creating spiritual themes in them, as did *Platoon* (if you want a sermon about saving the poor war, read this film).

For now, however, across each in US, Simple Minds, Madonna, Jon Bon Jovi and even one of the loudest band and rockers ever, R.E.M., have openly declared their religious bent. And the Bible continues to sell well.

So Hogan (and Correll, of course) knew there was money and a market in all this God-like Building a film around it may seem like a cynical















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of Blackman to the claim from the director of Von Bülow's counsel room: "This is a catastrophe" and two repetitions: "We can't just keep going together like this with the same people for the rest of our lives," suddenly made good all of its long-held threat. Indeed, Black's With the Pack is a poignant plea, and an "elder" Nick launched upon it as "a metaphor of unresolvable ambivalence," with Graham being his best and his worst in Black's place, the group has fallen apart. Charlie was dead, tragically if not "we're even really, fundamentally the girls." The members of the group seem just to smile from each other's lives, and we're left to ponder Nick's wisdom when he said, "You're gonna have to accept that people from our background are not doomed-to-failure." There has been a lot of talk about choice and failure running through the film, but Nick, in one of those differentiating scenes that might, suggests that if they fail they can't blame on socially-determined no results in. The seasonal sense, some from the film is not, though it ends on a note more of historical fact between Tom, Audrey and Charlie. It is not reform. It is - like the best comedy - a man. The film is, in I have suggested both love and goodness about the loss of all characters.

It is a long time since a film required so much learning, perhaps one more than other New York films, *My Dinner with Andre*. This intellectual level of the talk is, of course, higher in *My Dinner with Andre* than ever conceived or contained in its counterparts that its own acts as much in for what it reveals of its speakers. In *Metaphysics*, the film's literary is in making its characters sound true to their class and place and temperament. It is also literary in its influence on the subject as a key conveyor of information, contrasting not merely with, say, a *Schwarzenegger* movie, but with classical Hollywood cinema in which the minor characters of *metaphysicalism* "tell" its much larger dialogue. In its particular kind of earnestness, *Metaphysics* evokes such Korbenas in Scott Fitzgerald and Evelyn Waugh, to their characterizing of the decline of bright young things, and, in *Bliss*, Woods Allen, of course, and James Fennel's *John*.

*Amos in Manhattan*. It starts with the interesting idea of making New York look economically beautiful, here the result of John Thomas' lightning strikes and buildings by night and day. *Amos* is a tough company, it is a film for grown-up people and you can't say that about too many films in these *Gleanings*. *Amos*.

[illegible]

## WEEKEND WITH KATE

[illegible]

**S**ome workers do get over the slip by and before you know it they are gone, leaving a feeling that something happened but who knows what caused it. Instead of being that man of confidence

Married and with Richard (Colin Firth) and Kate (Katherine McKenna), coparents waxed into their sleekly lyrical bench. He is ready to tell her he is leaving her for another woman, she intends to tell him that she wants to have a baby. But Richard's job as a public-relations executive with a condom-promoting enterprise, and Richard and Kate's unopposing the week and in the shack with world-famous rock star, Jon Thomas (George Clooney).

Thus, a lone triangle is set up. But its conclusion by the bench, there is little to interrupt that dry summer wilderness between the two a distance.

However, a poor script leaves McClennan and Eklund adrift in the southern reaches of Sydney Harbour and drives Finch to somewhere aboard shipwreck which rescues the film from descending into oblivion.

When I saw the film, a predominantly less-than-enthusiastic audience laughed uproariously at the antics of Frodo as he brought Arwen, a simple virgin, to the Australian shores. Frodo's very funny and has all the best lines in the film. However, he is let down by the weakness of the other characters and the movements of the film as it seems between being a comic-farce and a serious look at a love triangle with comic relief.

Barneagles and Chelle rebound. East is the good wife. She dabbles in painting and classical music, putting them aside when Richard isn't home. They live an affluent lifestyle of yapping about white houses, white children, white cars. Kate happily plays second fiddle to Richard and his career. However, she also realizes that her life is not exactly fulfilling and decides that a baby is the solution.

During the course of the workshop, Kaiti also concerns that Richard is having an affair with Kaia (Mr. Maudsley), she is not supposed to read emotions easily, being, chemistry, manipulative, highly sexual. Kaiti, too, is unfaithful, sleeping with Joe. So arises the biggest cross-over to occur in Kaiti's sheltered life. Disappointingly, she does not face up to it, running instead from one man to the other, hardly seeing for the intensity of what she already knows.

The character of Kate had the potential to develop into a strong person. She has the creative talent and does not seem to be the passive type. Yet she allows the men in her life to walk all over her. Richard is restrained by her painting and her music, which he sees as being too intense and wild. He only began to value them when he sees that Kate does. At one point he is sent on Richard's

"You only want me now because someone else does," Kane is perceptive enough to realize that, perhaps with Richardson the real life disappointment in sex yet another film in which the female lead settles for a flawed and abused relationship rather than standing on her own and solving herself.

California's McGovern was more than 400 times as often named for his proposal of R&D. While his performance lagged, the rule is hardly demanding or extending. Compared to previous winners in this category, McGovern's Rhinoceros with R&D is not really of the same breed.

Jon Thorne is the stereotype of the rock star self-centered and arrogant, demanding and point-blank. There's a unfortunate enough to have been loaded with lines such as, "Once I thought my music could change the world. Now I know it's just music."

Jon is the gambler who comes into the tangled life of Richard and Kate, and threatens to destroy it. He represents everything that Richard and Kate are not: the worldly traveler, the single person, the public figure. It is astonishing that Richard does not realize that his secure and comfortable life is under threat through his own affair with Kate, but when it is threatened by Kate's choosing to leave with Jon it is another matter. The apparent message is that Richard can choose to leave Kate, but Kate cannot choose to leave Richard.

The most interesting and perplexing character in Fred's Richard is he is introduced as an enigmatic, but slightly nervous and bumbling, naive person. The nervousness and bumbling soon descend into slapstick. This happens so clearly and jokes the flow of the film from being mild comedy. Without any *Aes* because in fact Fred has very amusing but tedious go overboard in humoring a up especially considering that in all the business comes from them. In the middle of the film, he seems to be the (like) of the peace rather than a serious part of the plot.









LEFT: JEANNE (JANE FARRAR) CHASLIER  
IN DEBUTANT (CHASLIER) AND FARRAR  
PERFORMING IN (JANE FARRAR)  
HAPPINESS IS A WAY OF THINKING

# SEMAINE DU CINÉMA FRANÇAIS EN AUSTRALIE

*In Australian art house theaters, French cinema still represents the cutting edge of commercial film. For many years the Sydney and Melbourne Film Festivals have regularly programmed "special" French nights to packed houses, and there have been a number of successful commercial releases (most notably *Jeux de Femmes*, *Mourir sur l'océan* and *My New Partner*). Obviously, French cinema works at the box-office. Recent French Film Weeks in Sydney and Melbourne conjured up this popularity and were a big success. UFA, French Artists, Cinéfrance Film International, Club Med and the Alliance Française made it possible for a number of filmmakers and actors to attend screenings of their films, and to provide an insight into the state of the French industry.*

## HUEN CARLOW REPORTS FROM SYDNEY

The biggest drawcard in Sydney was Gérard Depardieu, whose presence and presence of *Cinema de l'Europe* caused the screening to be booked out weeks in advance. Just when Depardieu entered his Sydney occupation at the French Consulate, which meant one of the crowd. Even Gough Whitlam was out for words.

Depardieu's run was only fleeting: he was heading off to Berlin to see the final cut of Santiago Ray's film, director of the film, which he produced. (Depardieu considers Ray to be one of his living authors. A few years ago he also organized French distribution for Ray's previous film, an adaptation of Dumas's *The Man of the People*.) It seems that highly paid actors are making a nice living with money to invest in films these days, like Tom Belloc (in *Quelques-uns d'entre nous*) and Arnold Schwarzenegger in *Die Dämonen* (Ep).

Director Florence Chastlier and screen writer Florence Quessada have had great success at the French box office with their last two films, *La Vie en rose* and *Jeune*

*Amélie* (Left on Long Queensland) and *Tout simplement... comme tu es* (you can still be lucky as the heavily established French film industry. They make a formidable team, with Chastlier's experienced filmmaking knowledge as a former television ad man and Quessada's experience as first assistant to commercial director Maurice Pialat. They also found an extremely supportive and non-obtrusive producer who was prepared to take them on without the experience of making a short film.

The film has not had an extensive U.S. release. "French films usually won't have a chance in the U.S. because nobody knows them", says Chastlier. Left is a Long Queensland business venture for Hollywood and State Dorelle is destined for the same fate, but Chastlier and Quessada have no desire to work them. In the European tradition, they concentrate on writing, directing and producing; they refuse to compromise their craft. "We're not technicians," says Chastlier. "There's no just a writer, I'm not just a director. If they say yes, they mean they're whole for some way of working."

Chastlier adds that too often doesn't work to run away from poor country.

The only people who have succeeded in Hollywood are Jewish people and people from Eastern Europe because they couldn't express themselves in their own country. Jean Renoir had to run away from France during World War II. As films, which he made in Berlin, was that, but all the rest were dead films. Fellini has been asked about 100 times to go to the U.S. to make a film and he is always saying, "Yes, yes", but the Americans are turning up empty in New York.

The cultural wit of State Dorelle has been a big hit with Australian audiences. Chastlier gives us a glimpse of the new French middle class through a middle-class 18-year-old man. "They won't have anything new," says Chastlier. "They want the same life they've read in the newspapers." This film is full of pastel colors like the pastel-orange and green of the film industry parties.

As well as writing up overexposed scenes of old age, the film takes a look at the media. In a specially exaggerated French style, Austin Dorelle gives media sympathy when the neglect himself, even in a quiet and not any long.

Of the films featured in the Film Week, *Cinema de l'Europe* was the only one. Smaller budget films with an ensemble of actors are new wave cinema in France. In

Sydney for the screening of his film, *Mamie, Ma Vie Plus Tard*, was 78-year-old veteran of French film and television, François Villiers. He says the French film industry is feeling the economic pinch because Italy won't be spending France out of its own market. At least France's 25 per cent of the national box office still comes mainly when compared to Australia's paltry two per cent.

"The distribution deals for French films are badly made", says Villiers. "They are accustomed to getting big films like *The Terminator* into thirty or forty cinemas in Paris. So when the small film comes, naturally the system doesn't work." Villiers says that filmmakers must have television producers to fund their films, as distribution no longer gets any money.

It has been five years since Villiers worked in television, where early introduced private stations have replaced drama with variety shows in prime-time viewing. Now even the government stations are

and travel through India to meet her former husband. It is a metaphorical journey for the young Catholic priest, whose beliefs begin to crumble in *Illustrations*.

Villiers' Indian wife of forty years worked with him on the film. The story attracted him because his perceptions came into play religious, moral and cultural misconceptions. Films made in India usually depict a poverty-stricken existence, "which is not an typical these days. I haven't seen a film about simple people, and that's important to me."

Villiers works closely with his producer and longtime friend, René Rata, co-producer of *The Gods Must Be Crazy*. Like that film, *Illustrations* combines Indian culture from a European perspective, though it is somewhat romanticized in the telling. The film won the Prix du Public at the 1990 Cannes Film Festival, voted the best of sixty films shown at special public screenings for the people of Cannes.

For Rahner's *Centre de Penitence* (*Stations of Spring*) is the first in his series, "Intercourse/Fear/Seasons", and combines his preoccupations with philosophy and young women. Rahner also produces the film of former academic Jean Claude Brisseau, who has had recent success with his romantic thrillers, *Nord-Ouest* (*White Hot*), *His* earlier brutal film, *Le Journal de Jeanne* (*Journal and Fery*), earned audiences at the 1988 Sydney and Melbourne Festivals. While some perceive his sometimes crude behavior as incestuous with him, Brisseau says there is a big difference between them. "The Rahner's films you don't see death, you don't see suffering, because he's afraid of that. There's death, suffering and sometimes violence in my film. I take risks."

Amidst these stories from Rahner's working career, *Nord-Ouest* tells of a 40-year-old philosophy teacher (Bruno Canone) who falls in love with his 19-year-old student (Vanessa Paradis). He feels trapped in his classroom in questions life at home he is surrounded by books. (Brisseau suggests this by showing his shoes through doorways and shuffling from outside.) The girl seduces him, manipulates him and is determined to free him (even if her sexual overtures are legitimated by a diluted theory of drugs and prostitution).

In the philosophy class, we see the hope of a happy ending through original



footage of the final scenes of Rahner's *Le Regard Vert* (*The Green Ray*). A similar sexual scene is the end of *Nord-Ouest*. Brisseau says the film is about the violence of love, the violence of society, and how we are prisoners of our habits and the repetitive past.

*Nord-Ouest* was a box-office hit in France and did well in numerous other countries. Brisseau says it was a big risk dealing with such a sensitive topic and he has no explanation for its success. He expected the heavy test of the philosophy class to alienate his audience.

The money for the film came from the three main sources of funding French films. From television producers, from banks, which invest money in films instead of paying tax, and from La Commission d'Aide aux Jeunes Cinéastes, a government body which advances money you must pay back if you



changing their format (though *Three Times* and *Clive* Rahner, in the 0.30 timeslot).

Villiers' thing for simple, realistic filmmaking comes from his early experience as documentary cameraman. "In my opinion, you must feel the style of the director", he says, "as with Labouch and Rivanch. Renoir and Truffaut are my favorites."

The story for *Mamie, Ma Vie Plus Tard* is based on fact, a Catholic girl experiences hardships of life possible as a Hindu woman







is highly commendable, demonstrating yet again that French directors have a seemingly innate ability to intelligently merge genres and shops together, and to understand audience that cinema but never French

What does it say disturbingly over the film is how Holman's abused woman

Here, for example, Rader sets his camera aside and two participants will make plans and act out. They do so for some time, the stream of improvisation still showing. Rader does not cut or change positions to highlight anything, he just lets it drift on. When he does cut, it is the first of a sequence that he continues into a record of what he is ever longer into. (The improvisation was later confirmed by his actors, who stated: *During shooting the film took 1 hour 40 minutes and 10 seconds*.)

Several French critics were recently asked why Robespierre stuck to Danton and the answer was that he feared for his place himself and, though they would not make a handsome profit if shot on the guillotine, more expensive Danton, Robespierre preferred to purchase the difference. Who dare then suggest, that his doctrine is contrary to the eye and an affront to man's emotions.

That said, Peter Dinklage is of interest as an attorney (and director) if at only to examine why a nearly silent actor should be cast so regally and with luminosity. What is it that he brings to the role that makes one want to meet readily that way, in an pastoral teaching and his day school? He is indeed as with an overall sense of the power of good. What Clarissa does quite bravely suggest is that the uneducated are in perhaps the best way of maintaining it. Certainly the only person to

Equally disturbing has been Kaimowitz's insistence of blame, which, with the varying abilities of his varied directors of photography, has resulted in some very poor image making (with Le

Jacqueline W. Berzant's *Commentaire Poire* A. Thoreau writes on *Nigres* (not in *Footnote* (How it *Made* Love to a *Nigres* Without Getting First) is a Canadian French co-production with a wildly comical twist, a lively first third and an over-the-top ending all with a very traditional subplot about drug dealers (written by W. Berzant's brother, M.

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**THE AVOCADO PLANTATION:  
BOOM AND BUST IN THE  
AUSTRALIAN FILM INDUSTRY**

David Stratton, Macmillan, Sydney, 1990.  
462 pp., hb., illus., pap-\$29.95

BRIAN McFARLANE

Even those of us who like to think that we keep up with new Australian cinema are forced to acknowledge, when confronted by *The Avocado Plantation*, that we do not. And, on the basis of what David Stratton tells us, we may have a good deal to be grateful for in what we have missed.

The book's early 70-page Appendix lists 170 films made (and sometimes released in Australia during the 1950s and a provisional list of those completed in 1990. Since I finished writing my own book on new Australian cinema in mid-1993, I believe I had maintained acquaintance with the new film made locally, and felt also that there was not need to stress the omissions referred to here. Not so. There were numerous films which had either shabby theatrical release or went straight to video, and sometimes turned up on television (cinema-ratings periods usually), which had quite passed me by.

What do they know of the last few years who know only, say, *Sunset in Silence*... or *The Girl from San Angelo*? They know, in fact, only what has acquired release, whether mainstream (e.g., *Good Guys and Art House* [e.g., *Jesus of Nazareth*]). Then they know those films which, for one reason or another, were deemed able to attract an audience, of one kind or another — not, of course, that this is necessarily what happened. But David Stratton appears to have seen them all and knows like the shut-eye of *The Avocado Plantation* is a record of the 1950s decade, whether or not we see the decade as, in Stratton's term, *postmodern*.

Taken together with his previous book, *The Last New Wave*, which performed similar func-

tions for what may now be seen as the heady days of the 1970s, Stratton has provided a valuable resource not only for anyone interested in new Australian cinema. Every film, successful or unsuccessful, good or bad, is discussed, largely in terms of its production history. Our focus can just the vicariously attending the making of such major films as *Calcutta* or *The Year of Living Dangerously* (though it is good to have these so minutely reviewed), but also of such lesser-known pieces as Ben Lerner's *Compass* or Fred Lander's *A Wrong Way*, the *Dead*, or Geoffrey Bernard's *Days on the Island*. Some of these deserved wider screenings others perhaps did not, postponed as they are to Stratton's account, though, they provide a picture of an industry struggling with problems of financing, of production (just through the competitive personal toys round *Sermon* again). Following the "bunching" that came in the wake of the 1980's economic crisis, of distribution and exhibition (just enough audience interest for cinema film generally, or — particularly — for so many Australian films, or — even more particularly — so many Australian films).

Stratton's opening chapter, "LaDecade Pre-ception", takes a rather bold view of the efforts of the "extraordinarily generous" commitment offered by 1980s, as introduced in 1980. For instance, it attacked the wrong sort of people to the industry — people looking for a car rather than with no real interest in the cinema, it led to "attempts to Americanize Australian film", as though they were necessarily a bad thing, it placed a premium on pretence, which led to "distribution companies demand[ing] some control and creative input over films they were, in effect, financing". Even with the advent of the Film Finance Corporation in 1988, little seems to have changed and Stratton insists that "commercial viability is apparently the main factor". For Stratton, "commercial viability" sounds very much like the stamp of creative quality.

About the latter, his map or mapset for right, but it has a curiously old-fashioned ring to it, as though the author's spiritual home were the old *Newspaper Theatre*, Melbourne's former home of "cinema" foreign films as opposed to Hollywood commercialism. Which brings us to the weakness of this useful and often interesting book: that is, the level and nature of its critical judgements. There are made said by vague criteria and a very romantic view of the creative as art and the cinema as progress. Film, as Stratton must be understood to mean, is an industry as well as an art form, and as an art form it is in the mercy of a collaborative input: unknown as, say, literature or painting. In some points to recommend building a film industry on "the high quality art house film", which appears to be Stratton's favoured approach — and his favourite sort of film.

In fact, the book is not valuable as all as a critical record.

Unlike the dead-endness of the production history material (much of it culled from interviews with those involved), the critical approach is limited to a series of map judgments, unhelpfully careful measurements of the film.

What, for instance, do critical concerns such as the following mean?

Of *The Place of the Cross*, "In the context of film that, with less self-conscious treatment and a firmer grip on the issues, might have worked extremely well." Of *Mail* "... a desperately coded a touch of poetry in the cinematography." Of *Providence's Farm*, "The problem is the television-style direction of Ben Wray and the accompanying overplay." These comments are absolutely taken out of context, but, in a key sense, there is no context to purchase as they are stuck on to accounts of production and/or plot mechanics, and do not encapsulate or illuminate any sustained critical approach.

No method of organizing a book which is essentially a survey of the films of a given country in period is likely to please anyone except the author. Stratton has chosen to divide his survey into chapters with headings from well-known films (e.g., "Bad Ideas", "Bad Jokes for All", "Don't Cry"). However, there is very little connecting link except for the gesture towards the genre indicated in the heading. The chapter labelled "Bad Jokes for All" begins, "It is generally accepted that films made for the cinema should say more from social issues and politics..." generally accepted by whom? This vague, unconvincing statement merely serves to introduce discrete accounts of such films as *The Pease Duet*, *Short Change* and *A Star in the Backroom* no light on the alleged difficulties faced by films of this kind.

As one reads of "Intimate performance" as if "superficial", one reflects that perhaps Stratton has been a reviewer for too long — too ready with opinions, too little inclined to argue. He does, however, have a reviewer's map style, and the book deserves to be valued for organizing so much diverse information.

**BEYOND THE STARS: STUDIES  
IN AMERICAN POPULAR FILM  
VOLUME 1: STOCK CHARACTERS  
IN AMERICAN POPULAR FILM**

Edited by Paul Cookson and Linda K. Fuller,  
Basil Blackwell University Paper Press, Oslo,  
1990, 240 pp., pb.

RAFAEL CAPUTO

This five-volume, six-part series on American popular film draws itself on the study of the stock characters, which falls into four traditional categories: (1) the conventional romantic figure, or "hero", (2) the heroine, (3) the minor secondary and/or supporting roles, and (4) the major secondary and/or supporting role.

As they would have, the distinction between them should be called industrial: each category is determined by the prescribed functions of the stock character in the movie-making process. The "hero", for instance, is a highly conventionalized figure kept at bay by moral coding and the narrative argument, and a part of the physical setting of the film series, according to the instruction, "to establish the basic reality of the film" (p. 1). A good example is the familiar sight of a

land of working Indians in many a Western town.

But the central concern of this volume is not with the stock figure in this industrial scene. Rather, because the stock figure is such a significant aspect of American modernizing, this affords the opportunity to examine American film as a reflection of popular attitudes toward various groups. The traditional categories of the stock character are thus situated within the broader context. This means specifically re-evaluating the traditional categories, and dividing the volume into five sections. The five categories and/or problems are now: (1) ethnic and racial stereotyping; (2) social classes; (3) professions; and (4) the stock-figure "type." Thus, as the title of the series *Beyond the Stars* seems to imply, the contents of the essays collected for this volume are to extend further than the specific concerns of this cinema.

But as the reader sails through the Foreword and Introduction, things tend to smother of a certain tidiness in its approach. The introduction claims, "Beyond the Stars cannot focus attention on the stock elements which form the wool and warp of American cinema" (p. 3). This gives further credence to the late "emerging" departure from the usual subject areas addressed regarding popular film, and acknowledging that there is a complex range of features that go to make up popular film. This is certainly a commendable attitude to take. But it also makes evident that the volume does not fit in quite with what it sets as its usual critical perspectives that pertain to the study of popular film, and which seemingly have access (academics and otherwise) to the "real world" way?

One need only recall a baffling claim made in the Foreword, it is concerned that this volume is not a means of telling what is in. As the editors assert, "This is a study of genre, a study of film or television, not a study of film makers, not a study of film-makers' styles, not a study of political, historical and/or sociocultural issues in film" (p. 1).

It is at this point that one gets a better idea of the direction the volume is heading toward, and, if the reader could take the comprehensive in place of off at face value, then the volume would get away with a great deal. One finds, however, that the volume finally claims is actually the only answer left open. This is emphatically stated in the following paragraph, and it is worth quoting in full:

And this volume examines popular film from the perspective which has been determined and reflected in American popular cinema: various groups and types. Going beyond the personal, the essay in this volume defines and delineates a variety of socially constructed images as they are reflected in popular film. The essay concerned here examines popular film as reflections of American attitudes toward various racial and/or social groups, occupational types, socioeconomic classes, religious groups, and "people not like us" (p. 1).

It is odd and surprising that such an assertion basically says the same thing. Perhaps it is laboring the point here, but "reflections" is obviously the backdrop in the collection's relationship between the traditional industrial categories of the stock character and the newly located ones.

The overall problem with the volume's approach is that it fails to see that reflection is not a pure representation; it is an interpretation of the means that were initially spoken off at in the Foreword. The volume itself is not only concerned with the genre categories of, say, the Western, or of film comedy, or of the thriller as such, yet without taking account of particular cinematic traditions, conventions or styles are con-

not kept to properly illustrate the way in which meanings and attitudes are shaped and re-shaped. Thus, the issue the review refers to not overall it that attitudes and meanings are not so much reflected as they are reflected and mediated.

Two things seem to occur in this kind of study: first, the emphasis is largely on plot in which to discover the popular attitude taken; and second, a "reading principle" operates with which to read, but usually claims, the historical representation. Surprisingly (and unfortunately), almost every essay falls into either one of these perspectives or both.

Having said this, it is impossible to lose sight of the volume's first stated contribution. Planning attention should be made of the slightly more engaging section titled "The Stock-figure 'Type'"; yet, apart from this the essay "Sageen Fenchel and the Politics of Performance" by Thomas Cripps is probably the one and only contribution that stands out from among the others.

Unlike most, which tend to critique known arguments, Cripps goes beyond existing stereotypes and introduces the idea of "performance" as integral to understanding cultural and social attitudes open to a number of interpretations. His struggles with the line between film as process and the broader cultural media, which, like Cripps, more questions about the complexity of character simplification, questions concerning the differences between representations in relation to comic and dramatic modes, and that, at least in regard to Sagen Fenchel, the relationship between the minor role and the lead role is a distorted one, one which of course, takes account of the stock figure as a specific concern of the industrial process of movies and, as such, not a given.

In some negligible manner, what appears to have occurred overall is that an expensive to measure a new field of study: the stock character - the volume suffers from a form of critical impasse, a form of impasse which Thomas Cripps astutely enough, was at least to

Hart once one confronted with the same issue, for there are many excellent accounts of the Representation, the operatic tradition in La Scala, the cinema of the Second planetary, etc. Why spend a major portion of a biography regarding this? What is needed is a context approach (with a "Suggested Reading" list if necessary) plus a perceptive analysis of why early cultural background and its history is fundamental to the book's subject, something Schifano fails systematically to provide.

An example of Schifano's approach to analysis can be seen on p. 32:

In 1911 Visconti declared that because he was born in 1901 (1901) he belonged to the period of Italian Fascism. He also, a young man, was then the dominant mind of the movement, his formative years and values were.

Visconti was born thirteen years before the rise of the young of the nation (Thomas Mann) with whom he carried his affinity.

Simply what Visconti means is obvious, one that he was born the same year as those men (which Visconti would hardly have considered), but that he spent his early years in an era where the works of Mann, Freud and Mahler were starting a great cultural influence. Thomas Mann's *Der Zauberberg* (The Magic Mountain), for example, was published in 1924 when Visconti was 19, as a time he was discovering literature. Perhaps this is in part why he held that book in such esteem and held it so dear to him for years.

One has to wonder why Schifano's is so confused here, especially as the above passage comes after some seven-fold pages of plodding and uninteresting background. (To be certain, though, Schifano does in this section reveal a bit greater sympathy for the city of Milan than that shown by the aristocratic Italian Cinema literature in the strongly off-key opening chapter of *Italian Days*.)

More also in the opening passage Schifano's use of the term "formative years" - maybe that is just an underlying nod to the Visconti design too, but his use nonetheless has universal appeal, for nothing the writer conveys more than Visconti's early years were formative to, say, his developing a Marxist stance.

When Schifano does reveal the real vision, she shows herself to be equally unhelpful. Some of what he knows is not factual either, such as in giving the grand ball for *Il Gattopardo* (The

## LUCIANO VISCONTI: THE FLAMES OF FASHION

*Luciano Visconti, translated from the French by William S. Jones, Collins, London, 1990, 450 pp., hb, also, c.p. \$40.*

SCOTT MURRAY

This new biography of Luciano Visconti is a major disappointment. While author Lawrence Schifano may be applauded for bringing to print much new material, the overall work lacks the good biographer's skill of expert analysis and human insight into the subject's life work (cf Brian Boyd's *Madeline Murray: The Roman Family*).

The title of the first part of the book should be 'A Social History of Northern Italy', for in the opening 90 pages there are astonishingly few references to Luciano Visconti and far too many to Arturo Toscanini, Giuseppe Verdi and the opera-going aristocracy, et al.

While drafting a social milieu may be relevant to fuller understanding of the biographical subject, there is necessarily a question of relevance. Here the judgment is accurately asked: Schifano gives a biographer's social history which the fails to make interesting or to interrelate with Visconti's life and activities. Her vague approach of presenting material from other sources amounts out of Alan Watts, who popularized Eastern theology for American counter-culturalists in the late 1950s and early '60s. The popularity of Watts' book always begged the question: 'Why could a third-hand (and -over) biographer assume when the original texts are freely available?'







too is, "People ask me why I don't retire and go fishing. I have no answer that more is all up. Fish don't applaud."

## FILM AND COPYRIGHT

*Australian Copyright Council, Sydney, 1990, p. 46, pb.*

An invaluable booklet on film and copyright in Australia. After a general introduction, the text covers "Acquiring and Clearing Rights" and Film-makers' Copyright", followed by a list of contact organizations.

Contact the Australian Copyright Council  
Suite 3, 145 Glenmore St., Redfern NSW 2015.

## FOCUS ON REEL AUSTRALIA

*Australian Council of Government Film Libraries, in association with the National Film and Sound Archive, Canberra, 1990, 64 pp., pb, illus.*

A complementary publication to an historical package of Australian films titled the *Real Australia* collection, a representative reference collection of study Australian films.

The Council pursued over a number of years the concept of an Australian film study collection, one that would bring together some scattered and hard-to-find materials and develop them as a structured resource. With detailed background notes and notes on further reading, and suggested related readings, this publication makes for an essential resource companion for the study of Australian cinema.

## THE JOKER'S WILD: THE BIOGRAPHY OF JACK HICHLANDER

*John Parker, Pan MacMillan, Sydney, 1990, 287 pp., hb, illus, illus, rrp \$27.95*

Many promises appear to be made by this book but very few appear to be kept. One often sees the book's name gleamed over it as the first, in-depth biography of Jack Nicholson that apparently fills the bid on Nicholson's mysterious childhood and explores the elite circle of friends that help make up the real story of this highly enigmatic actor. The book is thorough and conscientious in its account but surprising in how unconvincing and engaging it is at times. The biography could have done well with less cynicism, less detailing and more measured input.

## THE MAN BETWEEN: A BIOGRAPHY OF CAROL REED

*Nicholas Waplington, Clarendon Press, London, 1990, 176 pp., hb, notes, illus*

Waplington's book is the first biography of Sir Carol Reed, director of *Oliver Twist*, *The Italian Job*, *The Third Man*, among others. As such, there is much to be gained for. However, this is a disappointing book in that its author, the political editor of *The Observer*, seems to have little understanding or knowledge of the cinema. He is, at times, quite at a loss with the filmmaking process, which seems not to be surprising at a problem on several occasions.

All the more, the book is well worth a read for all those interested in an occasionally brilliant director who seemed to make totally insignificant films, and faded quite spectacularly.

## MELBOURNE FILM MAKERS RESOURCE BOOK

*Ngil Burrell, printed with assistance of Film Victoria, 1991, 52 pp., pb, rrp \$8*

An excellent collection of names and addresses, equipment suppliers, prices, information, advice and everything else you need to get your production started. The emphasis is on Home production facilities but the book also attempts to cover the significant details needed by those involved in larger 35mm and video productions.

## THE OTHER SIDE OF LENNON

*Sandra Sherry, Bantam & Jackson London, 1990, 244 pp., hb, illus, rrp \$15*

This is another book concerned in debunking the myths that surrounded this controversial time of the 1960s pop and 1970s peace. This and more is contained into Sandra Sherry's offering on the Beatles who go away. Her book is useful for its efficient research, painstakingly taking to anyone who had known, worked with, or had any contact whatsoever with Lennon.

Sherry's account seems to us the major event in the Beatles' time (the role of Brian Epstein, the rise of their business empire, the women in Lennon's life, etc. Her interview material is fairly good even analysis of the man, and the chapter detailing the Beatles' work is of particular fascination and interest for the readers of *Cinema Papers*. Here the interview material creates the enormous mass and all the bits were exposed to in the process to keep the information moving. It also offers insights into the Beatles from a range of "insiders" which make indirect associations of the perpetuation of the Beatles legend via the cinematic mode. Late in made, however, of films such as *Repo, Apocalypse, Indiana, et al.* - largely some garbled film made in the post-Beatles period such as *Yoko Ono*, and which had often made the composer film society dream. Unfortunately, only very brief comments on these films are to be found almost throughout the book.

NGIL BURRELL'S *SANDY REED, WRITER  
WITH THE BRITISH AUSTRALIAN SECTION OF  
PHOTOGRAPHY, ROBERT WALKER*

## PAUL NEWMAN AND JOAHNE WOODWARD: AN UNAUTHOR- ISED BIOGRAPHY

*James Nizer, Sphere Books London, 1991, 257 pp., pb, illus, rrp \$7.95*

This book could be described as a standard fare in the biographies of stars go, readers reading out their. Preferably, it gives the star's respect for childhood, dress parties, death (a coincidence - both actors were writer killed) - and creates a somewhat fascinating profile.

The subjects are given a little flesh on the authors' look at their marriage, the development of their respective careers, how they handle marriage, how they cope with personal tragedy, and the rewards and rewards each have received.

For the keen observer of the couple the book offers little that hasn't already been seen in the pages of popular local and western magazines, or discussed on the American television talk shows (the more they display here) - nevertheless, for those who are truly interested in "the cinema's best-known celebrity couple", this is probably an essential read.

## WILD WEST MOVIES: HOW THE WEST WAS FOUND, WON, LOST, LIED ABOUT, FILMED AND FORGOTTEN

*Jim Fennerty, Bantam London, 1990, 277 pp., pb, illus, rrp \$15.95*

Wild West Movies is a rewarding narrative that is a study of the Western genre which is neither dogmatic nor overly sentimental in its approach. Rather, Fennerty's eclectic approach brings one meanings and interpretations in an already much-charged territory.

For Westerns, the journey westward has remained a metaphor of journey, not homogeneity but contradiction. Unlike other historical accounts of the Western genre, Wild West Movies encompasses the whole of the Western genre, including borderline Westerns, western genre Westerns and more top, very dated kinds.

By tracing the evolution of Western myths through various phases and forms, and by making fairly strong and convincing links between them, Fennerty succeeds in bringing together some rather rigid and too-fragmented concepts of the genre, and indeed takes in such the common attitude that "every Western is the same".



# Scriptwriting on the Mac with Microsoft Word 4

**H**ave you written film scripts and laboriously formatted each paragraph by going through the same old formatting commands over and over?

There is a much simpler way—imagine being able to hold down the **W** key (called the Command key) and then merely pressing 1, 2, 3, or 4 to format your current paragraph as a scene heading (**W** - 1), a comment describing the action (**W** - 2), the name of a character (**W** - 3) or dialogue (**W** - 4).

Formatting up film script in this way is very simple once it is set up. The step-by-step instructions for setting it up are below. You will only need to do this once, and it will be useful to every document you work on. You can change the details in any your own taste, and you might also learn a bit about the process, and discover new and imaginative uses for style sheets, customized menus and keyboard shortcuts.

1. To ensure the same initial settings for Microsoft Word as assumed in this article, open the **System Folder** on your hard disk (or startup disk) and drag the file called **Word Settings (4)** to the **Trash**. If you wish to retain your settings, instead of trashing the file, just move it to anywhere outside the **System Folder**. In the remainder of the process you will be setting new default values and Microsoft Word will automatically use those in a new **Word Settings (4)** file in the **System Folder**.

1. Locate Microsoft Word and double click it. Then open Word and create a new document.
2. Under the **Edit** menu choose **Full Menu**.
3. Under **Edit** menu choose **Preferences...**. Next in **Default Menus** drag down on **Cmd** to change the setting to **Cmd**.
4. Click **OK**.
5. Under the **Format** menu choose **Beautify...** and set the top, bottom, and right margins to "0" and the left margin to "1.25". Change the **Default Tab Stops** to "0.5".
6. Click the **Set Default** button and then **OK**.
7. Under the **Format** menu choose **Section** and make sure that in **Page number** the checkbox next to **Auto** has been

8. Click the **Set Default** and then the **OK** button.
10. Under the **Format** menu choose **Define Styles...** (or do **W** - 1).
11. Click once on the word **Normal** in the list of styles near the top of the window.
12. Under the **Font** menu choose **Times** for body text. (Any font will do here, but it is best to have a serif font such as **Bookman**, **Palatino**, **Courier** or **Times** for a **Landscape** and **Times** or **Courier** for an **Unpaginated**).
13. While holding down the **Cmd** and **shift** keys press **J** (**W** - shift - J). This changes the **Normal** style from **Justified** left to **Justified**.
14. Click the **Set Default** button and then click the **Yes** button.
15. Click once on **New Style**.
16. Type "Dialogue" in the box marked **Style**.
17. Under the **Format** menu choose **Paragraph** (or do **W** - 3).
18. Type "14" to replace "Auto" in the **Line Spacing** box. Press tab and type "2" in the **Left Indent** box. Press tab again and type "0" in the **Right Indent** box.
19. Click **OK**.
20. Click the **Set Default** button and then click the **Yes** button.
21. Click once on **New Style**.
22. Type "Character" in the box marked **Style**.
23. Press tab and type "Dialogue" in the **New Style** box.
24. Under the **Format** menu choose **Paragraph** (or do **W** - 3).
25. Type "14" to replace "Auto" in the **Line Spacing** box and press tab and type "12" in the **Default** box. Press tab once and type "0" in the **Left Indent** box.
26. Cross the checkbox **Keep with next** 1.
27. Click **OK**.
28. Click the **Set Default** button and then click the **Yes** button.
29. Click once on **New Style**.
30. Type "Action" in the box marked **Style**.
31. Under the **Format** menu choose **Paragraph** (or do **W** - 3).
32. Type "14" to replace "Auto" in the **Line Spacing** box and press tab and type "12" in the **Default** box. Press tab once and type "0" in the **Left Indent** box.
33. Click **OK**.
34. Click the **Set Default** button and then

click the **Yes** button.

35. Click once on **New Style**.
36. Type "Scene Heading" in the box marked **Style**.
37. Press tab and type "Action" in the **New Style** box.
38. While holding down the **Cmd** and **shift** keys press **H** (**W** - shift - H). This automatically changes all instances of **Scene Headings** to upper case.
39. Under the **Format** menu choose **Paragraph** (or do **W** - 3).
40. Type "14" to replace "Auto" in the **Line Spacing** box. Press tab and type "0" in the **spacing** **Before** box.
41. Cross the checkbox **Keep with next** 1.
42. Click the **Tab...** button (on the screen, not the keyboard).
43. Type "1" in the **Position** box and click the **Set** button.
44. Remove the "1" and type "4.5" in the **Position** box and click the **Set** button.
45. In the **Type** section of this window click the **Right** radio button, remove the "4.5" and type "0" in the **Position** box and click the **Set** button.
46. Click **Cancel**.
47. Click the **Beautify...** button.
48. Click once between the "J" and the "L" quads at the top of the large screen. A thin line should appear joining the two quads.
49. Click **OK**. Click **OK** again.
50. Click the **Set Default** button and then click the **Yes** button.
51. Click the **Cancel** button.

So far you have defined the basic "styles" necessary for formatting your script and you can access them by positioning your cursor in the relevant paragraph, choosing **Style** from the **Format** menu and double clicking the desired style. The next stage makes it easier still by adding the styles you have just defined to a customized menu, as well as assigning keyboard shortcuts. Here is how to do it.

52. Choose **Command...** from the **Edit** menu.
53. In the list on the left click once on **Apply Style Names**. A grid display list will appear in the **Command** section on top center part of this dialog box labelled **Apply Style Names**.

SCENE 13 FOREST

EXT RAINY DAY

In a forest in southern New South Wales five demonstrators are lying in the mud some twenty metres from some ominously advancing heavy machinery

JENNIFER (shouts)

Don't be frightened. They wouldn't dare run over us. It would be murder.

ROBERT (looking frightened)

I hope you are right. It seems to me they aren't exactly overflowing with the milk of human kindness.

The bulldozers grind to a halt some two metres from their victims. An angry driver gets off his machine with malicious intent just as the police arrive.

- 54 Drag on this bar and select the style **Scene Heading**. Note that dragging off the bottom or top of the bar brings other styles into view; they are listed alphabetically.
- 55 Click the **Append** make-button and then the **Add** button in the **Command** section. This will add the **Scene Heading** style to a new menu called **Work** (be careful to click on **Add** and not **Add...**).
- 56 The **Add** button will change to a **Remove** button and a "W" will be placed next to **Scene Heading** to show it has been added to a menu.
- 57 Now click the **Add...** button in the **Range** section of this dialog box. You are about to assign a keyboard shortcut to this style. You will see the message **Type the keyboard for the "Scene Heading" command**.
- 58 You can now type in a command. keyboard of your choice (e.g. **W - 1**) (hold the **Command** key down and press **1** in the main section of the keyboard - not the numbers keypad) is recommended as no other commands have been assigned to the numbers keys.
- 59 Repeat steps 54 to 57 but substitute "Action" for "Scene Heading" and "W - 2" for "W - 1".
- 60 Repeat steps 54 to 57 but substitute "Character" for "Scene Heading" and "W - 3" for "W - 1".

- 61 Repeat steps 54 to 57 but substitute "Dialogue" for "Scene Heading" and "W - 4" for "W - 1".
- 62 Click **Cancel**. There is no need to save the blank document as **Word** has already saved the new default settings in a file called **Word Settings (1)** in the **System Folder**.

Notice that a new menu called **Work** has been added. This menu now contains four new formatting commands as well as reminding you what the keyboard shortcuts are. At any stage while typing a paragraph you can reformat it by selecting one of the four options under the **Work** menu or just by doing **W - 1**, **W - 2**, **W - 3** or **W - 4**.

An example in this page will demonstrate how these new formatting commands may best be put into effect. Typically you would type something like the following: **[W - 1] scene 13 [tab] forest [tab] exterior [tab] rainy day [return]** In a forest in southern New South Wales five demonstrators are lying in the mud some twenty metres from ominously advancing heavy machinery. [return] [W - 2] JENNIFER (shouts) [return] Don't be frightened. They wouldn't dare run over us. It would be murder. [return] [W - 3] ROBERT (looking frightened) [return] I hope you are right. It seems to me they aren't exactly overflowing with the milk of human

kindness. [return] [W - 4] The bulldozers grind to a halt some two metres from their victims. An angry driver gets off his machine with malicious intent just as the police arrive. [return]

The formatted result would look something like the above [see box]. You may have noticed that there is no need to do a **W - 2** on the first **Action** comment as it is assumed that an **Action** paragraph will always follow a **Scene Heading**. Similarly doing a return at the end of a paragraph designated as **Character** will automatically assume the following paragraph will be of type **Dialogue** and no **W - 4** is necessary.

Notice also that the **W - 1**, **2**, **3** or **4** keystrokes may be done at any stage while typing the line.

Having done the hard work you are now free to copy the new **Word Settings (1)** document from your **System Folder** to a floppy disk and then paste it in your future script writers. All they have to do is put it in their **System Folder** and they too will have a **Work** menu with everything installed. Happy script writing!

Acknowledgements: Thanks to Scott Murray for his carefully considered thoughts on the structure and presentation of script formatting.



**Newsline**  
 Monthly newsletter  
 Newsletter and  
 Circulation report  
 Contact:  
**Construction Department**  
 Contact: manager  
 Contact:  
 Contact:

**Art Director**  
 Photo production  
 Art editor

**Editing Team**  
 Dialogue editor  
 Laboratory  
 Guest: Olympia Bekidis (Miami), Sigrid  
 Thorsrud (Hillsdale), David Perle  
 (Detroit), Bill Kerr (Miami), Jesse Bailey  
 (Baltimore), Andrea Biscoe (Judd) Pippa  
 Grawdon (Margaret), Adam Telling  
 (Wife)

**Synopsis:** As 40 Miami Herald staffers  
 decide to leave late friends at home to visit  
 her daughter in Sydney, where great  
 odds are that she will not be a  
 journey to prove that she is not just "her  
 dad's girl."

**WHO LEFT THE - VERSION**  
 Head company  
 Production Credits  
 Director  
 Producer  
 Scriptwriter  
 Original screenplay

**LOP**  
 Company  
 Contact: David Kaplan  
 Synopsis: Martin Lawrence, a former  
 member of a notorious shooting society is  
 kidnapped by his cousins. Real and fake  
 action, takes place in the country and shows  
 a line that while Martin's wife who is  
 defined by her sister.

## FEATURED PRODUCTION

**BLIND BILL**  
 Prod. co.  
 Director  
 Producer  
 Story producer  
 Scriptwriter  
 Based on  
 Screenplay by  
 Synopsis: The movie tells the story of Blind  
 Bill's childhood with his friends in the  
 bush. The piece is a collection of their

care is shared by the director and  
 filming of their lives by legend. But  
 Blind Bill offers his friends and in a  
 series of training adventures, the bush  
 world on the way to go, prove their  
 resilience.

## FEATURED POST-PRODUCTION

**BACKLASH**  
 Prod. company  
 Director  
 Budget  
 Foreign market  
 Production  
 Post-production  
 Principal Credits  
 Director  
 Producer  
 Co-producer  
 Exec. producer  
 Scriptwriter  
 LOOP  
 Sound mixer  
 Editor  
 Prod. designer  
 Costume designer

**Company**  
**Planning and Development**  
 Casting executive  
 Production Crew  
 Prod. manager  
 Prod. coordinator  
 Prod. secretary  
 Location manager  
 Unit manager  
 Prod. trailer  
 Prod. accountant  
 Director  
 Completion producer  
 Legal services  
 Travel agent  
 Camera Crew  
 Camera operator  
 Focus puller  
 Clapper leader  
 Sound joint  
 Camera type  
 Key grip  
 Art grips  
 Tower crane  
 Gaffer  
 Boom boy  
 Steadicam  
 In-car director  
 Prod. unit director  
 Coordinator  
 House operator  
 Make-up  
 Special effects  
 Special effects

**Company**  
 Contact: David Kaplan  
 Synopsis: Martin Lawrence, a former  
 member of a notorious shooting society is  
 kidnapped by his cousins. Real and fake  
 action, takes place in the country and shows  
 a line that while Martin's wife who is  
 defined by her sister.

**Head company**  
 Director  
 Budget  
 Foreign market  
 Production  
 Post-production  
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 Co-producer  
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 LOOP  
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 Prod. designer  
 Costume designer  
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 Planning and Development  
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**THE UNIVERSITY OF CHICAGO**

Gloria Auldman  
 Catherine Blum  
 Robert Davidson  
 Barbara Haddad  
 Marilyn Wilson  
 Susan Young

Handley, p. 11

<b>CHANCES (jazz)</b>	
Prod. company	Regional Music
Dia. co.	Regional International Music
<b>Principal Cast</b>	
Charles Williams	Mark Collins
	Richard Harris
	Mike Stone
	Peter Australick
	Johns Jackson
	Peter Drake
	Garry Cooper
Producer	Larry Baynes
Exec producer	Bernard Lerner
Assoc. producer	Stephen Amaratunga
Scriptwriters	Keith Kinsler
	Larry Baynes
	Richard Thomas

**ADMINISTRATIVE PRACTICE** (continued)  
[Insert your answers in spaces for 100 points.]

	Edith Lewis
	Sharon Weston
	Sharon DeLo
	Tanya Slaughter
	Annex Brown
	Sharon Smith
	Paul Lorch
	Judith Colquhoun
	Tracy Greenwood
	Steve Higgins
	Andrew Kewer
	London Williams
	Helen Hill
Ex O.P.	Sherry Wilson
Editor	Phyllis Jay
Project Manager	Bridget Perks
Executive Manager	Michael Chubb
Comptroller	Debra Smith
<b>Planning and Development</b>	
Systems Manager	Barb Ables
Editing	Priscilla
	Barb Wilson & Associates

**THEORY** 11 (continued)

[illegible][illegible]



**Editor's Note:** The most recent modifications, mostly being published in the previous issue of *Cinema Papers* are in *italics*. Though some new films are far ahead of others and therefore, they actually appear later for the purpose of this journal.

### OCTOBER 1986

#### GENERAL RELEASES

**Cyprus of Margaret R. Channing, France** (11 min) *Personne Film Distribution*

#### INTERNATIONAL COPIES

**Age 8: Patricia's House America, 87 min** *Rainbow Films Adult concepts, Orkney concepts*

**Black Box: House with not shown in English** *H. Kim Japan, 122 min, Rainy Content/Orkney Adult concepts, Orkney concepts*

**Redhead: The M. Lohr, U.S., 88 min, Hope Fox Columbia Tri Star Film, Occasional low-level coarse language, L-1 mg** *Hope Fox Columbia Tri Star Film, Occasional coarse language, L-1 mg*

**Happy Client IV: C. Ho Hong Kong, 85 min, Orion Pictures, Occasional low-level coarse language and sexual references, L-1 mg** *Orkney*

**It's in the Bridge: I. M. M. U.S., 128 min, Village Roadshow Corporation, Adult concepts and sexual allusions, Orkney concepts**

**It's in the Bridge: I. M. M. U.S., 128 min, Village Roadshow Corporation, Adult concepts and sexual allusions, Orkney concepts**

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**It's in the Bridge: I. M. M. U.S., 128 min, Village Roadshow Corporation, Adult concepts and sexual allusions, Orkney concepts**

#### INTERNATIONAL COPIES

**Adventures of Red Rabbit: The J. S. U.S., 85 min, Hope Fox Columbia Tri Star Film, Occasional coarse language, L-1 mg** *Hope Fox Columbia Tri Star Film, Occasional coarse language, L-1 mg*

**Age 8: Patricia's House America, 87 min** *Rainbow Films Adult concepts, Orkney concepts*

**Black Box: House with not shown in English** *H. Kim Japan, 122 min, Rainy Content/Orkney Adult concepts, Orkney concepts*

**Blue of Long: A. M. Hong Kong, 88 min, Orion Pictures, Occasional coarse language, L-1 mg** *Orkney*

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PRODUCTION			EXPLORATION/VIEWING			PURPOSE		
Intention	Purpose	Law	Medium	High	Justified	Available		
1 (low)	1	1	1	1	1	1	1	1
2 (medium)	2	2	2	2	2	2	2	2
3 (high)	3	3	3	3	3	3	3	3
4 (very high)	4	4	4	4	4	4	4	4
Title	Producer	Country	Intentional length	Available	Reason for deletion			

[illegible]

**Abstract**

**00000000000000000000000000000000**

[illegible]

**FIGURE 1** | The effect of the COVID-19 pandemic on the global economy.

shows an Angel (dressed, and in help-  
Paranormal Pictures, 11.5, 10 mins. United  
International Pictures. Occasional low  
level, but not bad a more language. Viol  
at 15+)

[illegible]

DOI: 10.1002/for

[illegible][illegible][illegible]

**Abstract**

**Army Blues (Le Soldat en Blanc)** (Germany) (dir. W. Rastbach), West Germany, music: Gunter Heuser.

**Banquière Hall (Holl 61)** R. de Flory, guest W. music: Belgien (Cinema 1961).

**Barthelme/Anders (Die)** (dir. Anders Breuer), Germany, 105 mins, R, color, for Children (8) and TV.

**Beagles, the (Les chiens de la Marche)** (A. H. Hahn, Belgium Cinema, Belgium), color-General.

**Bleeding Hell (Holl 61)** A. Fung W. T. Hoang, Hong 125 mins, American (Cinema 1961).

**Bliss (The Wall) (Holl 60)** Andrew-Campbell, West Germany, 80 mins, Color (Cinema 1960).

**Bogner's Blood (Die Blutsauger)** (H. Schmitt), West Germany, 75 mins, color, Film Germania (TV).

**Buchner, Martin (Holl 61)** R. Veltrop, West-Germany, 115 mins, Cinema and Film Germania (Holl 61).

**Final Confession (Die Atoni Margarete, die)** (Günther-Alb. Conrad), for Children and TV.

**Kids (Schulplatz) (Holl 61)** Schwaninger/Hofels, 145 mins, American Film (Cinema 1961).

**Kidnapper (Die Waise) (Holl 61)** R. Krumm, West Germany, 88 mins, Cinema, Color (Cinema 1961).

**Man (Der)** (Holl 61) 50 mins, Germany, C12 mins, American Film (Cinema 1961).

**Power and Words (Die W. Rastbach)**, East, 77 mins, American Film, Cinema (Germany).

**Rain (die Rotkreuz-Kampagne) (Holl 61)** Film Germania, West Germany, 120 mins, Color, for Children (8) Film and TV.

**Reinhold (Schulplatz) (Holl 61)** R. Veltrop, West-Germany, 105 mins, Cinema and Cinema for Children (8) and TV.

**Tessie (from the Palace of Love)** (H. A. Hahn, Belgium Cinema, Belgium), color-General.

**Zeichen (Die Rotkreuz-Kampagne)** Film Germania, West Germany, 80 mins, A, last, Film Germania (TV).

**Christmas Present (Schnee)** (Richter), color (Holl 61), A, 80 mins, Italy (Holl 61).





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*Dean Russell*

Dean Russell is  
Director of Photography  
*Father*

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**Eastman**

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Motion Picture Films

